

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fifteenth Year—Number One.

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One Dollar a Year—Ten Cents a Copy.

KNOXVILLE CHURCH TO HAVE FOUR-MANUAL

ORDER TO HOOK & HASTINGS

For Classic Edifice of First Baptist Church—Echo in Tower and Sound Conveyor Will Connect with Openings in Ceiling.

The Hook & Hastings Company of Boston has closed a contract for a four-manual organ to be installed in the classic type of edifice being erected for the First Baptist Church of Knoxville, Tenn. The echo organ is to be played from a separate keyboard, and from this division some unique effects should be obtained, as it will be placed in a remote tower room, and from this room there will extend a large sound conveyor with three branches connecting with three perforated rosettes placed in the vaulted ceiling above the rear gallery.

Following is the specification:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Doppel Flöte, 8 ft., 61 pipes.
3. Viola da Gamba, 8 ft., 61 pipes.
4. Viole d'Amour, 8 ft., 61 pipes.
5. Octave, 4 ft., 61 pipes.
6. Wald Flöte, 4 ft., 61 pipes.
7. Tuba, 8 ft., 61 pipes.
8. Chimes.

SWELL ORGAN.

9. Bourdon, 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Voix Celeste, 8 ft., 61 pipes.
12. Aeoline, 8 ft., 73 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 pipes.
15. Flauto Traverso, 4 ft., 73 pipes.
16. Dolce Cornet, 3 rks., 183 pipes.
17. Flautino, 2 ft., 61 pipes.
18. Cornopean, 8 ft., 73 pipes.
19. Oboe, 8 ft., 73 pipes.
20. Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

21. Violin Diapason, 8 ft., 73 pipes.
22. Dulciana, 8 ft., 73 pipes.
23. Melodia, 8 ft., 73 pipes.
24. Flute d'Amour, 4 ft., 73 pipes.
25. Piccolo, 2 ft., 61 pipes.
26. Clarinet, 8 ft., 61 pipes.
- Tremolo.

ECHO ORGAN.

27. Cor de Nuit, 8 ft., 73 pipes.
28. Echo Viole, 8 ft., 73 pipes.
29. Unda Maris, 8 ft., 61 pipes.
30. Fern Flöte, 4 ft., 73 pipes.
31. Cor Anglais, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

32. Open Diapason, 16 ft., 32 pipes.
33. Bourdon, 16 ft., 44 pipes.
34. Lieblich Gedeckt, 16 ft., 32 notes.
35. Flauto Dolce, 8 ft., 32 notes.
36. Violoncello, 8 ft., 32 pipes.

TAKES PHILADELPHIA POST

Frederick Stanley Smith Organist of Tabernacle Presbyterian.

Frederick Stanley Smith, A. A. G. O., has resigned as organist and choir-master at the Church of the New Jerusalem, Wilmington, Del., to accept the position at the Tabernacle Presbyterian Church of Philadelphia. This is one of the largest Presbyterian churches in Philadelphia and is at Thirty-seventh and Chestnut streets. It has a quartet choir and a large modern three-manual organ which stands in the gallery at the rear of the auditorium.

Mr. Smith has been at the Church of the New Jerusalem since the dedication of the present edifice in April, 1919. In the four and a half years he has succeeded, with the help of the quartet, in building up a musical service of the highest order.

Mr. Smith assumed the duties of his new position Nov. 11. He will continue his residence at Wilmington, retaining his connection with the Orpheus Club, the Queen Theater and Temple Beth Emeth.

Convention Next May.

The meeting of the board of directors of the Music Industries Chamber of Commerce, which was held in the New York offices Nov. 2, selected the Waldorf-Astoria as the hotel at which the 1924 convention will be held. The week of May 18 to 23 was selected as the date of the convention, subject to approval by member associations.

BIG SCHOOL ORGAN OPENED.

Heinroth Gives Program at the Schenley High in Pittsburgh.

Pittsburgh joined the list of cities having school organs when the fine new instrument built for the Schenley High School was dedicated with a concert on the evening of Nov. 8. The organ was built by the Skinner Company and the specification was drawn up by John A. Bell, the Pittsburgh organist.

Charles Heinroth, organist of Carnegie Music Hall, was at the console for the inaugural recital and brought out the beauties of the instrument before a large audience. Presentation of the organ was made by Mrs. Taylor Alderdice, chairman of the Pittsburgh School Festival and Organ Association, which conducted the campaign to raise the money for the organ. The instrument was accepted for the board of education by Marcus Aaron, president of the board. Mr. Bell made an interesting descriptive talk setting forth the features and possibilities of the organ. Mr. Heinroth played as follows: Overture to "Tannhäuser," Wagner; Evensong, Martin; "The Musical Snuffbox," Liadoff; "Le Rouet d'Omphale," Saint-Saens; Spring Song, Macfarlane; Fugue in D major, Bach; "A Song of India," Rimsky-Korsakoff; Toccata from Fifth Symphony, Widor.

This organ is a three-manual of thirty-six stops, besides harp and chimes, and has a total of 2,291 pipes. It also has an automatic player.

TEMPLE FOR LOS ANGELES

Great Musical Center Seating 15,000 People Is Being Planned.

A campaign for a bond issue at the municipal election next spring to build a memorial music and arts temple for Los Angeles was launched Oct. 29 when more than 300 members of the Civic Music and Arts Association and representatives of numerous civic, social, business and welfare organizations met to discuss means and formulate plans. B. F. Pearson, president of the Civic Music and Arts Association, was chairman of the meeting. Alexander Stewart, executive director, described the movement as a "citizenship program through music."

"Los Angeles needs an auditorium seating not fewer than 15,000 and if possible 20,000 people, which will make the city not only the first convention city on the coast, but the foremost convention city of the United States," Mr. Pearson declared. It has been suggested to build the auditorium in such a manner that by means of sliding walls it can be reduced to a seating capacity of 4,000 to 5,000 for concert and opera performances.

Organizations represented at the meeting and favoring the suggestion included the Chamber of Commerce, the Men's City Club, the Rotary Club, the Musicians' Mutual Protective Union, the American Legion, the Hollywood Community Chorus, the Hollywood Musicians' Club, the Los Angeles Music School Settlement Association, the American Guild of Organists, the Los Angeles Music Teachers' Association, the Dominant Club, the Matinee Musical Club and the Los Angeles Oratorio Society.

One hundred recitals have been booked for Marcel Dupre's present American tour. This surpasses the record made by the Dupre tour last season. As the musical season is only two months old and many dates are reported to be still pending, it is probable that the actual bookings will exceed 100 recitals.

W. C. Meyer, a pupil of Wilhelm Mieldschulte, has been appointed organist of the Church of the Redeemer, Lutheran, Harvard avenue and Sixty-fourth street, Chicago. Mr. Meyer was selected from a number of applicants for the position. He presides over the new three-manual organ built by the Wangerin-Weickhardt Company.

DETROIT ORCHESTRA GIFT.

Casavant to Build Instrument Costing \$45,000 for W. H. Murphy.

The contract for an organ to cost approximately \$45,000 has been awarded without competition to Casavant Brothers by William H. Murphy, who presents the instrument to the Detroit Symphony Orchestra. Mrs. Murphy joins in making the gift. Mr. and Mrs. Murphy are well known for their long list of benefactions to music in Detroit. Mr. Murphy has been president of the orchestra for several years and has been one of its most liberal patrons.

It is expected that the work of installation in Orchestra Hall will be completed in February, when it is planned to give a dedicatory concert. An organ room was built in Orchestra Hall, to the right of the arch, back of the first four boxes, at the time of its erection. The organ will remain here, under the terms of the gift, as long as the orchestra remains integrally as it now is, and in event of its disbanding the instrument will revert to Mr. and Mrs. Murphy.

DAILY RECITALS IN ST. LOUIS.

Davis Plays at Noon from October to End of June at Cathedral.

Arthur Davis of Christ Church Cathedral, St. Louis, has resumed his noonday organ recitals at the cathedral daily throughout the season, which lasts from October until the end of June. Appreciative audiences may be seen daily in the historic edifice, which has already celebrated its centenary, listening attentively to programs planned with a catholicity of taste to suit almost everyone's needs.

Series by Lynnwood Farnam.

Announcement is made of a series of Monday recitals, each with a special feature number, to be given by Lynnwood Farnam at the Church of the Holy Communion in New York. Following are the dates and special features of each program:

- Dec. 3—Westminster program (Played by Mr. Farnam at Westminster Cathedral, London, Sept. 13).
- Dec. 10—"Grande Piece Symphonique," Franck.
- Dec. 17—First Symphony, Vienne.
- Dec. 24—Christmas program.
- Dec. 31—Second Symphony, Vienne.
- Jan. 7—Third Symphony, Vienne.
- Jan. 14—Fourth Symphony, Vienne.
- Jan. 21—Fifth Symphony, Vienne.
- Jan. 28—Triple Choral, Tournemire.
- Feb. 4—Chaconne, Fugue Trilogy and Choral, Karg-Elert.
- Feb. 11—"Hallelujah, God Be Praised," Reger. (Assisted by the choir of the church.)
- Feb. 18—Bach program.
- Feb. 25—Bach program.

Chicago Society of Organists.

The Chicago Society of Organists held its first informal dance Thursday night, Nov. 15, from 10 p. m. to 3 a. m. at the Stevens building ball room. The dance was splendidly attended, about 400 being present, including the organists of Chicago's leading theaters, their families and friends. Lindsay MacPhail played some of his recent compositions, and a solo dance creation was interpreted by Miss Sonia Moss. The ballroom was charming, being decorated with many bizarre paintings and having colorful lighting effects. The affair was quite an event for the organists, most of whom work seven evenings a week the year 'round. Plans are already being made for the next dance.

Receives Purse of \$1,100.

In recognizing the twenty-fifth anniversary of Clarence W. Allen as organist and choir director of the Throop Avenue Presbyterian Church, Brooklyn, Nov. 11, the pastor of the church, Dr. William Carter, on behalf of the people of the congregation, presented to Mr. Allen a purse of \$1,100. In doing so he praised the faithful and efficient work of the organist. After the service a reception was held for Mr. and Mrs. Allen. During the presentation the combined choirs of the church sang an anthem composed by Mr. Allen, "Awake, My Soul."

CONCERT USE PLANNED FOR BIG THEATER ORGAN

NEW WORK BY M. P. MÖLLER

Lexington Avenue Opera House in New York Receives Instrument—All String Stops May Be Combined on One Manual.

The large concert organ which M. P. Möller has installed in the Lexington Avenue Opera House in New York City is attracting much attention in the east because of its size and the double purpose which the instrument is intended to serve. In addition to its regular use for theater work, the organ is to be utilized as a recital instrument and for accompanying the orchestra. It is therefore to be much more than the usual theater organ in scope.

The organ is divided and placed above the boxes at either side of the proscenium arch, the great and orchestral departments with the accompaniment of pedal stops to the left of the proscenium and the swell and solo with corresponding pedal department to the right.

A study of the specifications will impress the organist by the similarity of the stops at each side. Practically every stop has its duplicate, although in different tone color, at the opposite side, including the pedal division, a 16-foot open diapason being placed at each side, also 16-foot reeds as well as the softer pedal effects, each side being virtually a complete organ in all its appointments.

While the full organ is to develop tremendous power, there is also the possibility of the finest concert effects and tone shadings and an almost perfect crescendo from the softer tones. A feature that is bound to interest the organist is that the string stops of the entire organ are so arranged that they can be used on the orchestral manual, as an accompanying or string organ, without interfering with the playing of solos or other tone colors on any or all of the other keyboards. Separate tremulants have also been provided for the string department of each section of the instrument, giving in effect all or more of the advantages of the floating string organ, without a materially increased cost and without requiring additional space.

A full equipment of percussions, traps, etc., challenges the attention of the theater organist.

The specifications follow:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
 2. Octave Principal (From No. 1), 4 ft., 61 notes.
 3. Tibia Plena (Unit), 8 ft., 73 pipes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Clarabella, 8 ft., 73 pipes.
 6. Flute Celeste (Tenor C), 8 ft., 61 pipes.
 7. Rohr Flöte (From No. 30), 8 ft., 73 notes.
 8. Solo Flute (From No. 3), 4 ft., 61 notes.
 9. Claribel Flute (From No. 5), 4 ft., 61 notes.
 10. Flute d'Amour (From No. 30), 4 ft., 73 notes.
 11. Mixture (From Nos. 33, 34 and 17th, from No. 6), 3 rks., 61 notes.
 12. Violin (Unit), 16 ft., 97 pipes.
 13. Solo Violin (From No. 12), 8 ft., 73 notes.
 14. Violin (From No. 12), 4 ft., 73 notes.
 15. String Twelfth (From No. 12), 2 1/2 ft., 61 notes.
 16. String Fifteenth (From No. 12), 2 ft., 61 notes.
 17. Viole d'Orchestre, 8 ft., 73 pipes.
 18. Viole Celeste (Tenor C), 8 ft., 61 pipes.
 19. Bass Tuba (Unit), 16 ft., 85 pipes.
 20. Tuba (From No. 19), 8 ft., 73 notes.
 21. Clarion (From No. 19), 4 ft., 61 notes.
 22. Cor Anglais (Tenor C, From No. 23), 16 ft., 61 notes.
 23. English Horn (Unit), 8 ft., 73 pipes.
 24. Corno di Bassetto (Tenor C, from No. 46), 16 ft., 61 notes.
 25. French Trumpet, 8 ft., 73 pipes.
 26. Cathedral Chimes, 20 notes.
 27. Xylophone, 37 notes.
 28. Tremulant.
 29. Orchestral String Tremulant.
- Two stopkeys cancel all other stops from Orchestral department and all strings from Great and Solo and draw all strings on Orchestral. The purpose is that a solo on any stop (string excepted) can be played on either Great or Solo manuals, and accompanied by all strings in chorus on Orchestral manual.

ORCHESTRAL ORGAN (Bottom Manual).

30. Bourdon (Unit), 16 ft., 97 pipes.

31. Stopped Diapason (From No. 30), 8 ft., 73 notes.
32. Flute D'Amour (From No. 30), 4 ft., 73 notes.
33. Octave Quint (From No. 30), 2 1/2 ft., 61 notes.
34. Flageolet (From No. 30), 2 ft., 61 notes.
35. Tierce (From No. 30), 1 1/2-5 ft., 61 notes.
36. Synthetic Orchestral Oboe (From Nos. 33 and 43), 8 ft., 61 notes.
37. Synthetic Saxophone (From Nos. 4 and 46), 8 ft., 61 notes.
38. Flauto Traverso, 8 ft., 73 pipes.
39. Wald Flöte (From No. 38), 4 ft., 61 notes.
40. Solo Violin (From No. 12), 8 ft., 73 notes.
41. Violin (From No. 12), 4 ft., 73 notes.
42. String Fifteenth (From No. 12), 2 ft., 61 notes.
43. Viole D'Orchestre (From No. 17), 8 ft., 73 notes.
44. Viole Celeste (From No. 18, Tenor C), 8 ft., 61 notes.
45. Tuba (From No. 19), 8 ft., 73 notes.
46. Clarinet, 8 ft., 73 pipes.
47. English Horn (From No. 23), 8 ft., 73 notes.
48. Horn Octave (From No. 23), 4 ft., 61 notes.
49. Sub Vox (Tenor C, From No. 50), 16 ft., 61 notes.
50. Vox Humana, 8 ft., 73 pipes.
51. Concert Harp, 8 ft., 49 notes.
52. Octave Harp (From No. 51), 4 ft., 37 notes.
53. Glockenspiel (From No. 51), 25 notes.
54. Orchestral Bells (From No. 51), 25 notes.
55. Orchestral String Organ, Numbers 12-18 inclusive.
56. Solo String Organ, Numbers 77-81 inclusive.
57. Orchestral String Tremulant.
58. Solo String Tremulant.
59. Tremulant.
60. Snare Drum.
61. Castanets.
62. Tambourine.
63. Sleighbells.
64. Indian Block.

SOLO ORGAN (Top Manual).

65. Stentorphone, 8 ft., 73 pipes.
66. Gross Flöte, 8 ft., 73 pipes.
67. Tibia Clausa, 16 ft., 97 pipes.
68. Stopped Flute (From No. 67), 8 ft., 73 notes.
69. Orchestral Flute (From No. 67), 4 ft., 73 notes.
70. Quint (From No. 67), 2 1/2 ft., 61 notes.
71. Flautina (From No. 67), 2 ft., 61 notes.
72. Tierce (From No. 67), 1 1/2-5 ft., 61 notes.
73. Concert Flute, 8 ft., 73 pipes.
74. Flute Harmonic, 4 ft., 73 pipes.
75. Fern Flöte (From No. 73), 4 ft., 61 notes.
76. Piccolo (From No. 74), 2 ft., 61 notes.
77. Gross Gamba, 8 ft., 73 pipes.
78. Gross Gamba, Celeste (Flat, Draws No. 77), T. C., 8 ft., 61 pipes.
79. Viole D'Orchestre, 8 ft., 73 pipes.
80. Viole Celeste (Tenor C, sharp), 8 ft., 61 pipes.
81. Violin (From No. 79), 4 ft., 61 notes.
82. Cornopean, 8 ft., 73 pipes.
83. Corno D'Amour (From No. 82), 4 ft., 61 notes.
84. French Horn, 8 ft., 73 pipes.
85. Pagotto (Unit), 16 ft., 85 pipes.
86. Oboe (From No. 85), 8 ft., 73 notes.
87. Oboe Clarion (From No. 85), 4 ft., 61 notes.
88. Vox Humana, 8 ft., 73 pipes.
89. Vox Octavo (From No. 88), 4 ft., 61 notes.
90. Concert Marimba, 49 notes.
91. Single Stroke Marimba (From No. 90), 49 notes.
92. Solo String Tremulant.
93. Tremulant.

PEDAL ORGAN.

94. Resultant, 32 ft., 32 notes.
95. Open Diapason (20 from No. 66, 12 pipes), 16 ft., 32 notes.
96. Tibia (20 from No. 3, 12 pipes), 16 ft., 32 notes.
97. Contra Tibia Clausa (From No. 67), 16 ft., 32 notes.
98. Bourdon (From No. 30), 16 ft., 32 notes.
99. Violin (From No. 12), 16 ft., 32 notes.
100. Tuba (From No. 19), 16 ft., 32 notes.
101. Contra Pagotto (From No. 85), 16 ft., 32 notes.
102. Tibia Plena (From No. 3), 8 ft., 32 notes.
103. Flute Dolce (From No. 30), 8 ft., 32 notes.
104. Cello (From No. 77), 8 ft., 32 notes.
105. Tuba (From No. 19), 8 ft., 32 notes.
106. Bass Drum.
107. Snare Drum.
108. Tympany Roll.
109. Triangle.
110. Cymbal.
111. Tom Tom.
112. Castanets.
113. Tambourine.
114. Sleighbells.
115. Thunder Sheet.
116. Cymbal Crash.
117. Grand Crash.
118. Indian Block.
119. Song Birds (2).
120. Chinese Gong.

A wave of choral enthusiasm has swept over the University of Kansas and the city of Lawrence, Kan. Under the direction of the new dean of the School of Fine Arts, D. M. Swarthout, a chorus numbering 550 voices has been organized and is well started in rehearsals on Handel's "Messiah," which will be sung in the spring. Dean Swarthout was formerly director and organizer of the Decatur Oratorio Chorus of Decatur, Ill., and for eight years presented great choral works in connection with the annual Decatur festival of music. The University of Kansas, as well as the city itself, are supporting the community chorus, which is known as the Lawrence Choral Union.

WIDOR FESTIVAL WITH NOTED MEN PLAYING

GREAT EVENT IN NEW YORK

Wanamaker Direction Arranges Presentation of Ten Symphonies of French Composer by Courboin, Farnam and Dupre.

Word comes from the concert direction of the Wanamaker Auditorium in New York of a unique organ festival at the holiday season in which for the first time in New York City the ten organ symphonies of Charles Marie Widor, organist of St. Sulpice Church, Paris, will be presented in three recitals by Charles M. Courboin, Lynnwood Farnam and Marcel Dupre. The recitals will take place in the afternoon at 2:30 o'clock on the following days:

Dec. 2.—First recital. Program from the First, Second, Fourth and Sixth Symphonies, played by Mr. Courboin.
Jan. 3.—Second recital. Program from First, Third, Seventh, Eighth and Tenth Symphonies, played by Mr. Farnam.
Jan. 5.—Program from Fourth, Fifth and Ninth Symphonies, played by Mr. Dupre.

The three eminent organists will play these recitals from memory. The series will provide organists, students and lovers of organ music a rare opportunity to become acquainted with the great contribution to musical literature of the eminent French composer and organist. This Widor festival promises to go down in musical records beside the historic Franck centenary recitals of last season, when the entire organ works of the "Belgian Bach" were played by Courboin and Dupre at the Wanamaker Auditorium in recognition of the Franck centennial. Admission to the recitals is by complimentary ticket, which may be obtained upon application at the concert bureau, Auditorium office, John Wanamaker, New York.

THREE-MANUAL BY BENNETT.

Immaculate Conception Church, Ferdinand, Ind., Orders Organ.

The Bennett Organ Company of Rock Island, Ill., is building a three-manual organ for the Church of the Immaculate Conception at Ferdinand, Ind. The instrument will have electro-pneumatic action and a detached console. The scheme of stops is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- Horn Diapason, 8 ft.
- Gemshorn, 8 ft.
- Tibia, 8 ft.
- Violoncello, 8 ft.
- Viola, 8 ft.
- Principal, 4 ft.
- Hohl Flöte, 4 ft.
- Tuba Horn, 8 ft.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Clavichord, 8 ft.
- Aeoline, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Quintadena, 8 ft.
- Octave, 4 ft.
- Flute d'Amour, 4 ft.
- Dolce Mixture, 3 ranks.
- Oboe, 8 ft.
- Cornopean, 8 ft.
- French Horn, 8 ft.
- Tremulant.

CHOIR ORGAN.

- Contra Viol, 16 ft.
- Violin Diapason, 8 ft.
- Concert Flute, 8 ft.
- Flute Celeste, 8 ft.
- Dulciana, 8 ft.
- Erzähler, 8 ft.
- Traverse Flute, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Tremulant.

PEDAL ORGAN.

- Synthetic Bass, 32 ft.
- Open Diapason, 16 ft.
- Open Diapason (metal from Great), 16 ft.
- Bourdon, 16 ft.
- Violone, 16 ft.
- Dolce Bass (from Swell), 16 ft.
- Contra Viol (from Choir), 16 ft.
- Flute (Bourdon extension), 8 ft.
- Cello (Violone extension), 8 ft.
- Trombone (extension from Great), 16 ft.

THE DIAPASON.

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CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—AEOLIAN ORGAN; TWO manuals, twenty-two speaking stops; electro-pneumatic action. Instrument of highest quality, built for a large hotel. Reasonable expenditure will put this organ into first-class condition for use in church or home. Address M 2, The Diapason. [2]

FOR SALE—ONE STOP FLUTE d'Amour, 8-foot pitch, 49 pipes, from tenor C (new), \$25. One stop aeoline, 8-foot pitch, 49 pipes, from tenor C (new), \$26. Two windchests, five stops each (slide), nearly new, \$65 each. G. W. HOLLAND, Westerly, R. I.

FOR SALE—TWO-MANUAL JARDINE organ of ten manual stops and pedal bourdon. Standing in M. E. Church, Shrub Oak, N. Y., where it can be played and examined. Price \$200 cash. CLARK & FENTON, Nyack, N. Y.

FOR SALE—TWO-MANUAL HUTCHINGS organ of twenty speaking stops, with "Orgoblo." Tubular-pneumatic action, with up-to-date console and pedal board recently installed. Tone rich and smooth. Only reason for sale, union of churches. Address N. P. S., Box 5274, Boston, Mass.

FOR SALE—PIANO-ORGAN CONSOLE, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to THOMAS KELLY, 401 East Palmer street, Detroit, Mich.

FOR SALE—TWO-MANUAL PHOTO player organ of ten stops, with detached console. Suitable for church or theater. Clark & Fenton, 149 Burd street, Nyack, N. Y. [12]

FOR SALE—TWO-MANUAL ELECTRO-PNEUMATIC organ. Twenty-four stops, nine couplers. Full description given upon application. Frank East, Box 4300, Jacksonville, Fla.

FOR SALE—TWO-MANUAL AND pedal Vocation; sixteen stops; pneumatic stop action; motor and blower. Address PETER BUTZEN, 2128 West Thirteenth street, Chicago.

FOR SALE—VERY FINE ROBERT-MORTON, two-manual and pedal, eleven ranks pipes, church or residence organ. Very slightly used. Also plays by rolls. Los Angeles Pipe Organ Company, 795 Clanton street, Los Angeles, Cal. [1]

FOR SALE—PEDAL PIANO AT A very low price. In fine condition. Henry F. Miller make. For all details write Charles G. Greeley, 179 Washington street, Boston, Mass. [1]

FOR SALE—AUSTIN ORGAN, TWO manuals, twenty-two stops, electric action, adjustable combinations, 5 H.P. direct current Orgoblo with remote control switch, generator with rheostat, no case. Delivery late spring 1924. Address First Church of Christ, Scientist, California and Franklin streets, San Francisco, or STANLEY W. WILLIAMS, 947 Elden avenue, Los Angeles.

FOR SALE—HENRY F. MILLER Grand Piano. Excellent condition. Splendid value for studio, church or theater. A real bargain. E. R. W., 228 South Victoria avenue, Atlantic City, N. J.

FOR SALE—TWO-MANUAL TUBULAR organ; fifteen stops. Can be seen and played any time. Compactly built. Electric blowing plant. Address Mrs. M. B. Norris, 301 Main street, Coshocton, Ohio. [12]

FOR SALE—PILCHER TRACKER ACTION organ. Can be seen in Walnut Street Presbyterian Church, Evansville, Ind. Information supplied by C. Brown, 4539 North Richmond street, Chicago.

FOR SALE—CHEAP, BRAND NEW "Orgoblo Junior," suitable for large reed organ. Address HALL ORGAN COMPANY, West Haven, Conn. [12]

FOR SALE—THREE-MANUAL ORGAN, nineteen stops. Can be seen and played any time. Address Teele Square Theater, Somerville, Mass.

Gatty Sellers Appointed.

Gatty Sellers, who has made seven tours of America during the last ten years, has been appointed organist and musical director of Kingsway Hall, London. Three recitals weekly are played in this hall. Every Wednesday noon from October to May he gives a recital to an audience of business men. Every Saturday night during the same period he appears as solo organist at popular ballad concerts under his direction. There is also a recital every Sunday evening.

WANTED—HELP.

WANTED

Flue pipe voicer. First class man only. Good pay, steady work and excellent living conditions, for one of the oldest and best factories in the middle west. Address J3, THE DIAPASON.

WANTED—COMPETENT MEN IN all departments. Steady work and good wages. Address Henry Pilcher's Sons, Louisville, Ky.

WANTED—ORGAN TUNERS; steady work; splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, New York City. [1]

WANTED—FLUE PIPE VOICER OF exceptional ability. Steady position with old established firm. Hourly or piece work. Address M 3, The Diapason.

WANTED—METAL PIPE MAKER. Steady work for capable man. Hourly or piece work. Address M 4, The Diapason.

WANTED—GOOD POSITIONS ARE available for really competent and responsible erecting men. We can use men experienced in fine work, whether tuners or not, besides one or more experienced finishers and tuners for outside finishing and service work. Apply to W. V. Kimball Company, 220 Kimball Hall, Chicago.

WANTED—THEATER ORGANISTS: We have more calls from all parts of the country for theater organists than we are able to fill. If you wish to better yourself or make more money write us for particulars. Consolidated Orchestras Booking Exchange, 1595 Broadway, New York.

WANTED—EXPERIENCED ORGAN builder, familiar with erecting and general organ maintenance work. Steady, congenial employment. State salary and qualifications. Address L5, The Diapason.

SUPERINTENDENT—WE WANT A man who knows organs and men thoroughly, who can keep a shop running on an efficient basis, himself doing some work at the bench, and who can assume responsibility without overstepping authority. We will pay a man who has these qualifications every cent he is worth. Before you write be sure you have them. Address K6, The Diapason, stating details. [1f]

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialists. Private and special correspondence lessons. Lucrative positions. Over 300 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

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WANTED—TO BUY.

WANTED—DESIRE TO PURCHASE new or used Mustel harmonium. Communicate with M. Vogt, Lennox Apartments, Philadelphia, Pa.

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POSITION WANTED—ORGANIST and choir director (Scotch gentleman) desires church appointment. Highest credentials. Address M 5, The Diapason.

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TWO-DAY SESSION HELD BY KANSAS ORGANISTS

YON'S RECITAL AS FEATURE

Guild Chapter Holds Inspirational Sessions at Lawrence—Welcomed to City and University—Visit to Reuter Factory.

Of all conventions held by the A. G. O. chapter in Kansas, the one of 1923, held at Lawrence, Wednesday and Thursday, Oct. 24 and 25, stands out as the most inspirational and helpful. Not only were all the programs, addresses and the recital by Pietro Yon of the highest type of excellence, but the spirit of good fellowship among the members and all the visiting friends was especially noticeable. Those members who did not avail themselves of the privilege of attending this meeting missed one of the greatest inspirations.

The high point of the program was the recital by that superb artist of the organ, Mr. Yon. His work stands out as an exemplification of the highest attainments in modern organ playing. His playing of a program by American composers seemed at first blush to be only a novelty, but after hearing the splendid playing and interpretation of this program one was forced to admit the musical worth and vitality of these American works as compared with works by other masters.

The good fellowship of the sessions was felt at the informal meetings, and the banquet. Also to be commended was the hearty support given to these programs by the people of Lawrence.

The Wednesday afternoon session opened at 2 o'clock, Dean Henry V. Stearns presiding. Addresses were given by Daniel A. Hirschler of Emporia on "The Festival and Organ in the College," by Alfred Hubach of Independence on "The Church Choir," and by Donald M. Swarthout of Lawrence on "The Community Chorus." After a discussion of these subjects the meeting adjourned to the auditorium of the church, where a recital was given by visiting members on the new three-manual Reuter organ. The audience filled the church. After an address of welcome by George W. Kreeck, the mayor of Lawrence, the following program was played: "Christus Resurrexit," Ravanello, and "Song of the Basket Weaver," Russell (Henry V. Stearns, Topeka); Toccata and Fugue in D minor, Bach (Mrs. Pearl Emley Elliott, Kansas City); Adagio in E major, Frank Bridge, and Allegro Jubilante, H. V. Milligan (Alfred Hubach, Independence); Vocal, "The Blind Plowman," Clark (William B. Downing, Lawrence); Carl A. Preyer at the organ; Introduction and Passacaglia, Max Reger, and "Benedictus," Reger (Daniel A. Hirschler, Emporia); "Pyramids," from Egyptian Suite, Stoughton, and Morning Song, Kramer (Mrs. Paul Utt, Ottawa); Finale of First Sonata, Pagella (Powell Weaver, Kansas City).

In the evening the members of the chapter and visitors and a large audience of Lawrence and Kansas University people met at Fraser Hall on the university campus to hear a recital by the fine arts faculty of the university. Chancellor E. H. Lindley of the university spoke with enthusiasm on several phases of the art of music, emphasizing the organist's place in the musical world. After the program, a short reception was held by members of the faculty for the members of the Guild.

Thursday a recital was given by students of the fine arts school, including numbers by advanced organ students.

During the day the chapter met in executive session and also visited in a body the Reuter organ factory in Lawrence, as well as the Haskell Institute for Indians. After a banquet at 6:30 the assembly adjourned to the Congregational Church for the closing event of the session, the recital by Mr. Yon. His program follows: Suite in C major, H. N. Bartlett; "Angelus Domini," J. Russell; Fantasie and Fugue (F minor), A. Gibson; American Indian Fantasie, Charles Sanford Skilton; "Sea Sketches," ("In the Grotto," "Sea Nymphs," "Sirens," "Neptune"), R. S.

Stoughton; "The Squirrel" (Scherzino), P. Weaver; Toccata (B flat), A. L. Barnes.

The business session Thursday was called to order by Dean H. V. Stearns. The report of the secretary-treasurer, D. A. Hirschler, was read and adopted. Membership applications of Mildred C. Wiseman, Earl Ward Hille, Eleanor E. Allen, Ethel Frizell and Bernice E. Hemus were accepted upon motion by Mr. Skilton, seconded by Mrs. Campbell. Moved by Miss Pendleton, seconded by Mrs. Utt, that the annual meeting be held next year in like manner as it was this year.

Upon invitation of Mr. Hirschler, the chapter voted to meet in Emporia next fall, in October or November, for a day and a half session. Upon motion by Mr. Frisbie, seconded by Mrs. Campbell, the chapter voted to support financially the project of securing a concert organist for this meeting. A motion was made that the dean appoint a nominating committee. This motion was passed. The committee on nominations was appointed as follows: Mrs. Utt, Miss Pendleton and Mr. Brase.

Eddy Opens Möller Three-Manual.

Clarence Eddy played before an audience which paid \$5 apiece for admission, making a \$4,000 house, at Rockford, Ill., Nov. 8, when he dedicated a three-manual organ built by M. P. Möller for Emmanuel Lutheran Church in that city. Mr. Eddy was received so enthusiastically that he was engaged for another recital Christmas week, when Mrs. Eddy will assist him. Mr. Eddy prepared a program calculated to show the qualities of the new instrument and was enthusiastic in praise of the organ. His offerings included: Prelude and Fugue in A minor, Bach; "Ave Maria," No. 2, Bossi; Concert Variations, Bonnet; Melody, Dawes; "A Southern Fantasy," Hawke; "Dawn," Jenkins; "In a Monastery Garden," Ketelbey; "Afterglow," Groton; Paraphrase on Gottschalk's "Last Hope," Saul; Rustic March, Boex; Russian Boatmen's Song, arranged by Eddy; "Hymn of Glory," Yon.

Yon Plays New Skilton Work.

Pietro Yon gave a recital at the Third Baptist Church, St. Louis, Oct. 18, to a capacity audience. The recital was under the auspices of the Missouri chapter of the American Guild of Organists. The program was made up wholly of organ music, without a single adaptation of an orchestral or operatic piece. In the wide range of type, and in the contrasts between the soft chimes of the echo organ and the tremendous climaxes of his own Romantic Sonata, his Concert Study, and the Bach Fugue in D major, Mr. Yon was an eloquent apostle for his instrument. The recital was the occasion of the first public performance on any organ of Skilton's "Indian Rhapsody," based on Indian themes and suggestive of Indian life. The listener heard the rising chant that accompanied the ghost dance and the serenade on a lover's flute.

Mather Active at Spokane.

Judson W. Mather, professor of music at the Lewis and Clark high school of Spokane, Wash., and director of music at the Westminster Congregational Church, has been elected director of the Mendelssohn Club of Spokane. Mr. Mather moved to Spokane in the fall from Seattle to take charge of the new four-manual Austin organ to be installed at Lewis and Clark and to instruct chorus classes there. The Mendelssohn Club has been known in Spokane for the last few years by the concerts presented during the year. There are now more than forty members of the club. Rehearsals are held once a week. The first concert by the club this year will be given soon after the first of the year.

Dickinson Resumes Work.

Clarence Dickinson, who has returned to New York from a summer in Spain and Portugal, opened his season's work with a performance of the "Elijah" at the Brick Presbyterian Church Nov. 4, with Inez Barbour Hadley, Rose Bryant, Arthur Hackett and Wellington Smith as soloists.

LARGE ORGAN FOR MADISON

Wisconsin University City Has New Möller, Opened by Seder.

The three-manual and echo Möller organ in Luther Memorial Church, Madison, Wis., was heard in a dedicatory recital Oct. 31 by Edwin Stanley Seder, F. A. G. O., and Mme. Else Harthan Arendt, soprano, both of Chicago. The organ numbers included Bach's Fugue in E flat and the Largo from the D minor Organ Concerto; Wagner's "Magic Fire Scene"; Yon's "Hymn of Glory"; Tschaiowsky's Allegro con grazia ("Symphony Pathétique"); Rimsky - Korsakoff's "Chanson Indoue"; Liadoff's "Musical Snuff Box," and Widor's Toccata from the Fifth Symphony. An audience of 2,000 filled the church. Fletcher Wheeler is organist and choirmaster at this church.

The specifications of the organ, the largest in the university city, are as follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 73 pipes.
 3. Second Open Diapason, 8 ft., 73 pipes.
 4. Concert Flute, 8 ft., 73 notes.
 5. Doppel Flöte, 8 ft., 73 pipes.
 6. Dulciana, 8 ft., 73 pipes.
 7. Fifteenth, 2 ft., 73 pipes.
 8. Twelfth, 2 1/2 ft., 73 pipes.
 9. Erzähler, 8 ft., 73 pipes.
 10. Flute d'Amour, 4 ft., 73 pipes.
 11. Principal, 4 ft. (from No. 3), 61 notes.
 12. Tuba Major, 16 ft., 85 pipes.
 13. Tuba, 8 ft. (from No. 12), 73 notes.
 14. Clarion, 4 ft. (from No. 12), 61 notes.
- SWELL ORGAN.**
15. Bourdon, 16 ft., 73 pipes.
 16. Open Diapason, 8 ft., 73 pipes.
 17. Stopped Diapason, 8 ft., 61 pipes.
 18. Viol d'Orchestre, 8 ft., 73 pipes.
 19. Sallicional, 8 ft., 73 pipes.
 20. Aeoline, 8 ft., 73 pipes.
 21. Vox Celeste, 8 ft., 61 pipes.
 22. Mixture, 3 rks., 219 pipes.
 23. Posauene, 16 ft., 73 pipes.
 24. Flute Harmonic, 4 ft., 73 pipes.
 25. Piccolo, 2 ft. (from No. 24), 61 notes.
 26. Oboe, 8 ft., 73 pipes.
 27. Cornopean, 8 ft., 73 pipes.
 28. Vox Humana, 8 ft., 73 pipes.
 29. Harp, 49 notes.
 30. Tremulant.
- CHOIR ORGAN.**
31. English Open Diapason, 8 ft., 73 pipes.
 32. Concert Flute, 8 ft., 73 pipes.
 33. Doppel Flöte, 8 ft. (from No. 5), 61 notes.
 34. Dulciana, 8 ft. (from No. 6), 73 notes.
 35. Unda Maris, 8 ft., 61 pipes.
 36. Gamba, 8 ft., 73 pipes.
 37. Clarinet, 8 ft., 73 pipes.
 38. Solo Flute, 4 ft., 73 pipes.
 39. Piccolo, 2 ft. (from No. 37), 61 notes.
 40. Tremolo.
- ECHO ORGAN.**
41. Echo Flute, 8 ft., 73 pipes.
 42. Wald Flöte, 4 ft. (from No. 39), 61 notes.
 43. Flute Celeste, 8 ft., 61 pipes.
 44. Muted Flute, 8 ft., 73 pipes.
 45. Violin, 4 ft. (from No. 42), 61 notes.
 46. Vox Angelica, 8 ft., 61 pipes.
 47. Pedal Echo Bourdon, 16 ft., 32 pipes.
 48. Vox Humana, 8 ft., 73 pipes.
 49. Cathedral Chimes, 20 notes.
 50. Tremolo.
- PEDAL ORGAN.**
51. Open Diapason, 16 ft., 44 pipes.
 52. Bourdon, 32 ft., 56 pipes.
 53. Bourdon, 16 ft., 32 notes.
 54. Quint, 10 1/2 ft., 32 notes.
 55. Flute, 8 ft., 32 notes.
 56. Liebhich Gedeckt, 16 ft. (from No. 15), 32 notes.
 57. Violon, 16 ft. (from No. 1), 32 notes.
 58. Octave, 8 ft., 32 notes.
 59. Tuba Major, 16 ft., 32 notes.
 60. Tuba, 8 ft., 32 notes.
 61. Clarion, 4 ft., 32 notes.

Opens Gift of Vincent Astor.

Bishop Manning dedicated the organ in the Church of the Messiah, Rhinebeck, N. Y., the Rev. Harold Belshaw, rector, Oct. 22. The new organ, which has been presented by Vincent Astor, is a three-manual built by Skinner. At the close of the service a recital was given by Lynnwood Farnam of New York. The following is a program of the recital: Toccata on a Gregorian Theme (from First Symphony), Edward Shippen Barnes; "In Summer," C. A. Stebbins; Scherzetto in F sharp minor, Vienne; "Marche Pontificale," Widor; "Hark! A Voice Saith: 'All Is Mortal,'" Bach; "Sunrise," Georges Jacob; Reverie, Bonnet; Toccata in F sharp minor, "Thou Art the Rock," Henri Mulet.

Organist's Fiftieth Anniversary.

The golden jubilee of L. B. Johnson as organist of the First Lutheran Church, Fullerton avenue and Ballou street, Chicago, was celebrated at the evening service in that church Nov. 4. The day marked the completion of fifty years of active service in the choirs of Lutheran churches of Chicago. The Rev. N. B. Kildahl, D. D., Minneapolis, delivered the principal address. The Rev. Lewis A. Moe, pastor of the church, made an address of congratulation. A vested chorus of 100 voices sang.

THREE THREE-MANUALS OPENED ONE DAY IN CITY

ALL ARE BY HILLGREEN-LANE

Record Claimed for Ohio Firm in Dedication of Trio of Its Organs in New York City and Environs on Nov. 11.

Three three-manual organs, all built by one firm, and all dedicated on the same day in the same city and environs, constitute a record which Hillgreen, Lane & Co. believe is not easily duplicated. At any rate, the enterprising Ohio concern feels safe in setting this up as a record until some other builder shows that he can duplicate the feat or do better.

On Sunday, Nov. 11, the three organs were opened in New York. One is in Holy Trinity Episcopal Church, and a recital on it was given by Miles Farrow of the Cathedral of St. John the Divine. The second is in Christ Episcopal Church at Hackensack, N. J., and J. H. Winant gave the opening recital. The third instrument is the three-manual in All Saints' Episcopal Church at Bayside, L. I., where Nicholas DeVore is the organist and gave the opening program.

The specification of the organ at Bayside is as follows:

- PEDAL ORGAN.**
[Under Swell control.]
1. Resultant Bass, 32 ft. (from No. 2), 7 pipes.
 2. Major Bourdon, 16 ft., 32 pipes.
 3. Minor Bourdon, 16 ft., 32 pipes.
 4. Violoncello, 8 ft., 32 pipes.
 - 4a. Octave Bass, 8 ft. (broad string), 13 pipes.
- GREAT ORGAN.**
[Under Separate Swell control.]
5. Diapason, 8 ft., 61 pipes.
 6. Gamba, 8 ft., 61 pipes.
 7. Dulciana, 8 ft., 61 pipes.
 8. Gamba Celeste, 8 ft., 49 pipes.
 9. Flute, 8 ft., 61 pipes.
 10. Gambette, 4 ft., 20 pipes.
 11. Chimes, 8 ft., 20 tubes.
- SWELL ORGAN.**
12. Violin Diapason, 8 ft., 73 pipes.
 13. Viol d'Orchestre, 8 ft., 73 pipes (Keen string).
 14. Viole Celeste, 61 pipes.
 15. Aeoline, 8 ft., 73 pipes.
 16. Stopped Flute, 8 ft., 73 pipes.
 17. Harmonic Flute, 4 ft., 73 pipes.
 18. Oboe (Reed), 8 ft., 73 pipes.
 19. Cornopean, 8 ft., 73 pipes.
 20. Vox Humana, 8 ft., 73 pipes.
 21. Harp, 8 ft., 61 pipes.
- CHOIR ORGAN.**
22. Viole, 8 ft., 73 pipes.
 23. Unda Maris, 8 ft., 61 pipes (Milder string).
 24. Dolce, 8 ft., 73 pipes.
 25. Quintadena, 8 ft., 73 pipes.
 26. Concert Flute, 8 ft., 73 pipes.
 27. Flute d'Amour, 4 ft., 73 pipes.
 28. Harp (from No. 21).

Other installations during the month of November by Hillgreen, Lane & Co. were of organs in the Benson Methodist Church, Omaha; the First Presbyterian Church, Superior, Neb.; the First Christian Church, Aurora, Neb.; the First Christian Church of Pine Bluff, Ark.; the Natick Theater, Natick, Mass.; and First Church of Christ, Scientist, Honolulu, Hawaii.

Armistice Day Recital by Courboin.

Nov. 9 Charles M. Courboin gave a recital in observance of Armistice Day on the organ in the Wanamaker store in Philadelphia—his first public appearance in Philadelphia this season. He returned to Philadelphia for a Thanksgiving recital Nov. 27, being greeted at both of these recitals by throngs of enthusiastic people. Nov. 10, 16 and 23 he appeared in New York City in recitals in the Wanamaker Auditorium, and he broadcast radio recitals from Philadelphia Nov. 12 and from New York Nov. 15. Early in December he is to appear in Syracuse, N. Y.; Warren, Ohio; Youngstown, Ohio, and Lancaster, Pa. Plans are being completed for a transcontinental tour in the new year.

B. E. Sunny Gives Organ.

The Schaefer Organ Company has built a two-manual unified organ for the Sacred Heart Sanitarium of Milwaukee, and it was dedicated and a concert given by the Sisters of the St. Joseph's convent on Sunday, Nov. 11. The organ was donated by Bernard E. Sunny, chairman of the board of directors of the Illinois Bell Telephone Company, in memory of his wife, Ellen C. Sunny, who died at the sanitarium some time ago.

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro., G: The H. W. Gray Company, S: G. Schirmer, St: The Arthur P. Schmidt Company, B: Boston Music Company, Su: Schubert, C: Composers' Publication Society.

Popular Anthems, Part 2.

This month you are to have the rest of a list of popular anthems as voted by about a hundred of our leading American choirmasters this summer. As in the previous article, I have tried to indicate the publishers of the most popular titles, and I have noted cases where more than one vote was cast for an anthem:

- Martin, Sir George:
Ho, everyone (G, S) 22.
Hail, gladdening Light (G) 21.
Whoso Dwelleth (G, S) 5.
O Come before His Presence (G) 3.
The great Day of the Lord (D, G, S) 3.
As it Began to Dawn (G) 3.
Like as a Father.
Holloest, Breathe an Evening Blessing.
- Martin, Miles:
Benedictus Es, Domine.
- Matthews, H. Alexander:
O Love Invisible.
Come unto Him.
Three Women went forth.
Prayer of the Penitent.
Ballad of Trees and the Master.
Recessional.
- Matthews, J. Sebastian:
Dayspring of Eternity (G) 2.
Hail, Thou ever Blessed Morn.
On Wings of living Light.
Remain with Us, O Peace of God.
Pierce Raged the Tempest.
- Mauder:
Praise the Lord, O Jerusalem.
Come, Ye Children.
- Maxson:
The Grace of God.
- McCollin:
God is our Refuge (St) 2.
The Lord is King.
Owe no Man Anything.
- Mendelssohn:
Hear my Prayer (G) 4.
How Lovely are the Messengers (D, G, S) 2.
He Watching over Israel (D, G, S) 2.
O Come, Everyone.
O Great is the Depth.
O Come, Let Us Worship.
There Shall a Star Come Forth.
Lord, How long Wilt Thou Forget Me?
Behold, God the Lord Passed by.
Judge Me, O God.
- Milligan:
Give unto the Lord.
Through the Day Thy Love.
- Moore, Harold:
God so Loved the World.
Nine Responses.
- Moussorgsky:
Joshua.
- Mozart:
Ave Verum (D, G, S) 4.
O God, when Thou Appearest.
Splendete Te, Deus.
- Nagler:
A Song in Praise of the Lord.
- Naylor:
Behold, God is Great (G) 3.
God that Madest (G) 2.
Through the Day Thy Love.
- Neidlinger:
The Silent Sea (S) 3.
- Newton:
As Faints the Hart.
- Noble:
Souls of the Righteous (D, G, S, Su) 29.
Pierce was the Wild Billow (G, S, Su) 17.
Glory to God (G, S) 2.
I Will Lay Me Down (G, S, Su) 2.
Come, O Thou Traveler (G, S, Su) 2.
O Wisdom.
Go to dark Gethsemane.
Grieve not the Holy Spirit.
Jubilate in B flat.
- Norden:
Lord, Let Me Know.
- Osgood:
Parvum Quando.
- Otis:
Whoso Hath this World's Goods (Summy) 2.
Like Noah's weary Dove.
- Palestrina:
Come, Holy Ghost (G, S) 2.
Stabat Mater.
Adoramus Te.
Tenebrae Factae Sunt.
Tu es Petrus.
Popule Meus.
O bone Jesu (F, S) 2.
Domine Jesu.
Pans Angelicus.
Like as the Hart.
- Parker, Horatio:
In Heavenly Love Abiding (G) 13.
The Lord is my Light (S) 12.
Light's Glittering Morn (S) 8.
Behold, Ye Despisers (G) 7.
To Whom, then, Will Ye Liken God (G) 5.
Now Sinks the Sun (G) 4.
Brightest and Best (G) 2.
Before the Heavens Were Spread (G) 2.
Calm on the Listening Ear.
Far from the World.
While We Have Time.
Cometh Earth's latest Hour.
It Came upon the Midnight.
Psalm 23 (women's voices).
Lord, Dismiss Us.
- Parker, J. C. D.:
Redemption Hymn.
- Parry:
I Will Magnify the Lord.
- Protheroe:
Ballad of Trees and the Master.
- Purcell:
Thou Knowest, Lord.
- Rachmaninoff:
Hymn to the Trinity (G) 2.
Glorious Forever (B) 2.
Blessed Is the Man.
Glory to God.
We Have Seen Thy Resurrection.
O Come, Let Us Worship.
Cherubim Song.
To Thee, O God.
- Randegger:
Praise the Lord (G, S) 4.
Psalm 150 (G, S) 2.
- Reimann:
The Shepherds' Christmas Song.
- Reinecke:
Evening Hymn.
- Rheinberger:
All They of Saba.
- Righini:
The Lord is Great.
- Roberts:
Seek Ye the Lord (D, G, S) 3.
Show Me Thy Ways.
- Rogers, J. H.:
Seek Him that Maketh the Seven Stars (D) 5.
Lift up your Heads (S) 3.
Doth not Wisdom Cry (S) 3.
Still, Still with Thee.
I Will Magnify.
I Will Lift up mine Eyes.
Awake, Put on Strength.
Praise Ye the Lord.
The Lord is my Rock.
Be Ye therefore Followers.
In the last Days.
- Russian Traditional:
Contakion of the Faithful Departed.
- Rutenber:
Rise, Crowned with Light.
- Saint-Saens:
Tollite Hostias Christmas Oratorio.
- Sallaman:
Preserve Me, O God.
- Salter, Sumner:
Te Deum.
The Lord is my Light (Male voices).
- Schlieder:
There Dwelt in old Judea.
- Schnecker:
My Faith Looks Up (D) 3.
- Schubert:
Where Thou Reignest.
The Lord is my Shepherd.
The Omnipotence.
God is my Guide.
Great is the Lord.
- Schuetky:
Emite Spiritum Tuum (Birchard, J. Fischer) 2.
- Scott, C. P.:
Art Thou Weary.
- Sealy:
Saviour, Source of every Blessing.
Teach Me, O God.
- Shackley:
Whoso Dwelleth (St) 2.
- Shelley:
Hark, Hark, my Soul (S) 7.
Saviour, when Night Involves the Sky (S) 5.
The King of Love (S) 2.
Our Confession.
Christian, the Morn Breaks.
O Holy, Holy, Holy Lord.
In Heavenly Love Abiding.
- Shvedoff:
We Praise Thee (B) 2.
We Have no other Guide.
- Sibelius-Sammond:
Lord, We Pray.
- Smart:
Sing to the Lord.
- Smieton:
O that I Had Wings.
There is a Land.
- Smith, D. S.:
Doth not Wisdom Cry.
Great Peace Have They.
- Sowerby:
I Will Lift up Mine Eyes (B) 2.
- Speaks:
The Lamp in the West.
- Spicker:
Fear not, O Israel (S) 12.
O Thou, Whose Power Tremendous.
I Beheld and Lo.
- Spohr:
As Faints the Hart.
- Spross:
Abide with Me.
- Stainer:
God so Loved the World (D, G, S) 5.
Grieve not the Holy Spirit (D, G, S) 3.
Lead, kindly Light (D, G, S) 3.
O Clap your Hands (G) 3.
I Saw the Lord (G) 2.
Lord, Thou Art God (G) 2.
They Have Taken away my Lord.
I am Alpha.
Ye Shall Dwell in the Land.
Awake, Awake, Put on Strength.
- Stanford:
Te Deum in B flat.
The Lord is my Shepherd.
- Starnes:
Light of the World 2.
- Stearne:
The Night is far Spent.
- Stebbins:
O Love That Wilt Not.
- Steggall:
God Came from Teman.
Remember now thy Creator.
- Stevenson:
I Sought the Lord (D) 4.
Hear, O my People (D) 3.
The Lord is King (D) 2.
Sing, O Daughter of Zion (D) 2.
Behold, the Master Passeth (D) 2.
Listen, O Isles (D) 2.

The Angel Gabriel.
Christmas Bells.
The Lord Hath Done Great Things.
There is none Holy as the Lord.

Stewart:
God Who at sundry Times.
Hear, O Heavens.
Holy, Holy, Holy.

Stoughton:
Give Ear, O Shepherd.

Sullivan:
I Will Sing of Thy Power (D, G, S) 4.
I Will Mention (G) 3.

Saviour, Thy Children Keep (G) 2.
Who is Like unto Thee (G) 2.
O Gladsome Light (G) 2.
O Love the Lord.
Love not the World.

Hymn of the Homeland.
Yea, though I Walk.
Sing, O Heavens.

Sweelinck:
Born Today.

Targett:
In the End of the Sabbath.

Thompson, J. W.:
Spirit of God, Descend.

Thompson, R. G.:
What of the Night.

Tinel:
Hymn of the Sun.

Torrance:
Lord, I Have Loved.
I Will Pray the Father.

Tours:
God Hath Appointed a Day (G, S) 2.
Sing, O Heavens (D, G, S) 2.
Blessed Are They.
O Come, Let Us Sing.
O Joyful Light.

Tschalkowsky:
How Blest Are They (G) 3.
Forever worthy is the Lamb (D) 2.

Hymn to the Trinity (G) 2.
O Praise the Name (G) 2.

Cherubim Song in E (B) 2.
Angel Spirits ever Blessed.
Christ when a Child (Legend).

Ave Maria.
O Come, Let Us Worship.

We Praise Thee.
Hymn of Praise.

Tchesneff:
Cherubim Song.

Vibbard:
Ho, Everyone.

Vincent:
Wise Men from the East.

Vittoria:
Jesu, only to Think of Thee.
Glorious in Heaven.

Waddington:
Father of Mercies (G) 2.

Ward, F. E.:
Lift Up your Eyes.
The Sun Goes Down.
The Lord is Gracious.

Wareing:
He Sendeth the Springs (G) 5.
In the Shadow of Thy Wings.
If Ye Love Me.

Warren, J. C.:
Hear, Be Still.

Warren, R. H.:
Te Deum in E flat.

Watson:
O Worship the Lord.

Webbe:
Soul of Christ.
Jesu, Do Roses Grow so Red.
The King Shall Come.

Wesley, S. S.:
Blessed Be the God (G) 6.
Lead Me, Lord (G, S) 2.

West, J. E.:
The Eternal God is our Refuge (G) 4.
The Woods and Every Sweet-Smelling
Tree (G) 5.

All People that on Earth (G) 2.
O Come, Redeemer (G) 2.

The Secret of the Lord (G) 2.
Sing We merrily.
Through the Day.

Hide Me under the Shadow.
Magnificat and Nunc Dimittis in E flat.
The Lord is Exalted.

Righteous Art Thou.
Sing and Rejoice.
Light's glittering Morn.

Westbury:
Te Deum in A.

Whiting, Arthur:
Give Ear, O Shepherd (G) 5.
The Desert Shall Rejoice (S) 2.
They that Wait upon the Lord (S) 2.

Widor:
Psalm 83.
Psalm 84.
Agnus Dei.

Willan:
In the Name of our God (G) 3.
There Were Shepherds.
How Thy so softly Rest.
Ave Verum.

Williams, C. L.:
Thou Wilt Keep Him.

Wood, D. D.:
The Twilight Shadows Fall (G) 6.
There Shall be no Night there.
Te Deum in B flat.
Magnificat in C.
Behold, I Shew You a Mystery.

Woodman:
A Song in the Night (S) 2.
The Lord is my Rock.
Blow Ye the Trumpet.
Let my Prayer be Set forth.
And in that Day.
Thy Mercy, O Lord.
Why Do the Heathen.

Woodward:
Behold, the Days Come (D, G, S) 3.
The Radiant Morn (D, G, S) 5.
The Day Thou Gavest (G) 2.
The Sun Shall Be no more.
Comes at Times.

Woyrsch:
A Heavenly Child.

Zeckwer:
Burst forth, my Soul.

Zingarelli:
Go not far from Me.

What a Minister Should Know About Church Music

Review of a Useful and Much-Needed
New Book by Edmund S. Lorenz.

"Church Music—What a Minister Should Know About It" is the title of a new book by Edmund S. Lorenz, which meets a real need. So far as we know no one else has supplied a volume of convenient size providing in brief form such information. The book is intended as a guide to clergymen generally and especially as a textbook for use in theological seminaries. It has always been the contention of The Diapason that many of the problems that confront those in charge of church music are traceable to lack of knowledge of music on the part of the minister. Mr. Lorenz has endeavored to cover the most important points and does so with excellent judgment. He is a man of considerable experience in his field, being editor of the Choir Leader and the Choir Herald.

A fitting foreword is from the pen of Dr. Cleland B. McAfee, professor of systematic theology in McCormick Theological Seminary, Chicago, and known throughout the Presbyterian Church for his musical education and taste. Dr. McAfee expresses such good sense in his introduction that we quote a part of what he says:

The writer holds out no hope of making musicians out of all ministers, but he does provide a way whereby any minister may become intelligent and appreciative in his responsibility as leader of the whole life of the church.

Of no part of that life is the average minister more shy than of its musical phases. Particularly has it been impressed upon many ministers that the organ and solo parts of musical worship are beyond their reach. Indeed, many ministers merely endure such elements in the daily worship as necessary magnets to draw congregations to hear the sermon! Hence comes the curious custom of calling all that precedes the sermon "preliminary services," ministers often complaining that they occupy so much time that the people are in no mood for worship. Yet there would seem to be no proper place in the entire service hour for anything that does not serve the purposes of worship quite as truly as the sermon itself. The weakness of the situation is generally in a lack of appreciation of the worship-value of these other elements of the order of the hour.

Some years ago a professor of homiletics in a leading theological seminary, knowing my own interest in the music of worship, asked me to lecture to his class. Naturally, my counsel was in favor of intelligent participation in this part of church life. At the close of the lecture the professor good-naturedly advised the class to forget as much as possible of what I had said on the subject and to keep their hands off the music; otherwise there would be trouble. He asked how they would like to have the organist interfering with their preaching: "you do your business and let him attend to his."

It was a curious survival of the notion that intelligence involves interference. Most ministers wish the organist did take a little more intelligent interest in their preaching; and the shortest path to that needed change will be for interest and intelligence to begin at the pulpit end.

Yet the material for the correction of this defect in ministerial knowledge has been so scattered, or so little wrought out, that no book has hitherto been available for a student of the subject. So the service has gone forward under its bifurcated leadership—preaching and praying and Scripture going one way, and organ and anthem and hymn going another way, both groups of worshipful elements hoping to do good, but often canceling each other.

Mr. Lorenz in his introduction says he is at a loss to explain why ministers have remained so long indifferent to church music. He cites the lively interest of Luther and the Wesleys in the subject, but notes with regret that "in the last half century ministerial interest in this practical phase of the subject has passed away."

Among the important chapters in the volume are those on the psychology of music, on the history of church music, and on the pipe organ. There is a brief and practical exposition which will make it possible for the occupant of a pulpit to gain sufficient knowledge to act intelligently when the purchase of an instrument is made.

With each chapter there are suggested review questions for classroom use. Altogether this is a book which should prove eminently useful. It is published by the Fleming H. Revell Company.

Significant?

WE are publishing on this page a list of important organs for which contracts have been awarded to us during the past year.

Whoever is interested in organs will be interested in this splendid tribute to quality. In many cases, contracts were awarded without competitive bids, or consultation with other organ builders, and we are, therefore, publishing this list as an evidence of our gratitude to the organ world for its appreciation of our work; not in a boastful spirit.

As everyone knows, our organs cost more to build than any others in the world. We cannot compete in price, only in quality. Considering an organ as purely a work of art, those responsible for the following selections felt that it should be a Skinner and no other.

List of Skinner Organs under construction during the past year:

CALIFORNIA

Los Angeles, St. John's Episcopal Church
Pasadena, First Methodist Episcopal Church
Stockton, First Presbyterian Church
Stockton, Zion's Lutheran Church

CONNECTICUT

Stamford, First Presbyterian Society
Waterbury, Masonic Temple

DISTRICT OF COLUMBIA

Washington, All Souls Church
Washington, Trinity College

FLORIDA

West Palm Beach, Trinity Church

GEORGIA

Atlanta, Sacred Heart Church
LaGrange, First Baptist Church

ILLINOIS

Chicago, First Church of Christ, Scientist
Chicago, Chicago Methodist Episcopal Church Aid Society
Chicago, The Kehilath Anshe Mayriv Congregation
Chicago, Mr. William Zeuen—Residence
Hyde Park, First Presbyterian Church
LaGrange, The Cossitt Ave. School
Oak Park, First Baptist Church

INDIANA

Indianapolis, Mr. Wm. G. Sullivan—Residence
Kokomo, Mr. Elwood Haynes—Residence
South Bend, Sunnyside Presbyterian Church

IOWA

Waterloo, First Presbyterian Church

KENTUCKY

Harian, The Christian Church

MAINE

Lewiston, United Baptist Church

MASSACHUSETTS

Boston, Capitol Theatre
Boston, Mr. George Hawley—Residence
Boston, Mr. Phineas W. Sprague—Residence

Boston, Mr. Henry N. Sweet—Residence
Dalton, First Congregational Church
Fall River, Mount St. Mary's Convent
Holyoke, Mt. Holyoke College
Melrose, Wyoming Lodge
Millbury, First Congregational Church
Swampscott, Church of the Holy Name
Wellesley, Wellesley Congregational Church
Whitinsville, United Presbyterian Church
Worcester, All Saints Church

MICHIGAN

Detroit, Mr. W. G. Arthur Reid—Residence
Grand Rapids, Fountain St. Baptist Church

MINNESOTA

St. Paul, Church of St. John, the Evangelist

NEW HAMPSHIRE

Durham, Community Congregational Church

NEW JERSEY

Kearny, Kearny High School
Trenton, First Presbyterian Church
Trenton, Y. M. C. A.

NEW YORK

Binghamton, North Presbyterian Church
Brooklyn, Union Church of Bay Ridge
Brooklyn, Church of the Holy Innocents
Buffalo, Central Park Methodist Episcopal Church
Cortland, Mr. Chas. C. Wickwire—Residence
Elmira, Trinity Church
Endicott, St. Ambrose Church
Flushing, St. George's Episcopal Church
Lancaster, Depew Lodge
New York City, Church of the Mediator
New York City, Town Hall
New York City, Old Trinity Church
Portchester, Mr. Robert Law, Jr.—Residence
Staten Island, Port Richmond Theatre

NORTH CAROLINA

Burlington, First Baptist Church
Dunn, Hood Memorial Christian Church
Durham, Trinity Church
Gastonia, First Baptist Church
Greensboro, Temple Emanuel
Raleigh, First Christian Church

OHIO

Ashland, Mr. T. W. Miller—Residence
Bowling Green, First Presbyterian Church
Canton, St. Paul's Episcopal Church
Cincinnati, First Presbyterian Church on Walnut Hills
Cincinnati, Mr. Richard K. LeBlond—Residence
Cleveland, Mr. Dudley S. Blossom—Residence
Columbus, St. Joseph's Cathedral
Elyria, St. Andrew's Church
Hudson, Hudson Congregational Church
Perrysburg, Mr. W. W. Knight—Residence
Piqua, St. James P. E. Church

PENNSYLVANIA

Germantown, St. Peter's P. E. Church
Lock Haven, St. Luke's Reformed Church
Pittsburgh, Church of the Ascension
Pittsburgh, First German Evangelical Lutheran
Pittsburgh, Schenley High School
Pottstown, Lutheran Church of the Transfiguration
Reading, Evangelical Lutheran Church of the Holy Spirit

RHODE ISLAND

Providence, Mrs. Marion L. Misch—Residence

SOUTH CAROLINA

Greenville, Christ Episcopal Church

VERMONT

Rutland, Trinity Church

VIRGINIA

East Radford, Grove Ave. M. E. Church
Hampton, Hampton Institute
Norfolk, Park Place M. E. Church
Petersburg, St. Paul's P. E. Church
Richmond, Grace Covenant Church

WISCONSIN

Milwaukee, Congregation Emanu-El

HAWAII

Honolulu, Central Union Church

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ORGAN SOUNDS OUT IN PARK

Feature of Three-Manual Reuter for Fort Worth Church.

St. Paul's Methodist Episcopal Church of Fort Worth, Tex., has awarded to the Reuter Organ Company the contract for a three-manual and echo organ. The order was obtained by W. G. Redmond of Dallas, the new Texas representative of the Reuter Company.

The echo division is to be playable from the great. The organ will be enclosed in four swell chambers, all under independent expression.

Following is the specification of the instrument:

GREAT.

1. Open Diapason, 8 ft., 73 pipes.
2. Viola d'Gamba, 8 ft., 73 pipes.
3. Doppel Flöte, 8 ft., 73 pipes.
4. Flute d'Amour, 4 ft., 73 pipes.
5. Tuba, 8 ft., 73 pipes.

SWELL.

6. Bourdon, 16 ft. (unit rank), 97 pipes.
7. Viola Diapason, 8 ft., 73 pipes.
8. Gedeckt, 8 ft., 61 notes.
9. Salicional, 8 ft., 73 pipes.
10. Viol Celeste, 8 ft., 61 pipes.
11. Aeoline, 8 ft., 73 pipes.
12. Quintadena, 8 ft., 73 pipes.
13. Flute, 4 ft., 61 notes.
14. Nasard, 2 1/2 ft., 61 notes.
15. Flautina, 2 ft., 61 notes.
16. Oboe, 8 ft., 73 pipes.

CHOIR.

17. Melodia, 8 ft., 73 pipes.
18. Dulciana, 8 ft., 73 pipes.
19. Clarinet, 8 ft., 73 pipes.
20. Unda Maris, 8 ft., 73 pipes.
21. Fern Flöte, 4 ft., 73 pipes.
22. Harp, 37 bars.

ECHO.

23. Dolce Flute, 8 ft., 73 pipes.
24. Viole Aetheria, 8 ft., 73 pipes.
25. Vox Humana, 8 ft., 73 pipes.
26. Chimes, 20 tubes.

PEDAL.

27. Resultant Bass, 32 ft., 32 notes.
28. Diapason, 16 ft., 32 pipes.
29. Bourdon, 16 ft., 32 pipes.
30. Lieblich Gedeckt, 16 ft. (from No. 6), 32 notes.
31. Dolce Flute, 8 ft. (from No. 6), 32 notes.

A feature of this organ will be an arrangement of swell shades that will permit the sound of the instrument to travel out over a nearby park, when it is so desired.

These specifications were made by Mr. Redmond.

McClellan Plays at Portland.

After an illness which confined him to a Los Angeles hospital for ten days, John J. McClellan, the Salt Lake City organist, made the trip to Portland, Ore., early in November and gave a recital on the municipal organ in that city which received the most enthusiastic praises of the critics of the daily papers of Portland. The recital was played on the evening of Nov. 9 and the program included: Fantasie and Fugue in G minor, Bach; "To a Wild Rose," MacDowell; "Moment Musical," F minor, Schubert; Andantino, Lemare; Excerpts from "Mignon," Thomas; Meditation, from Suite in C major, d'Ervy; Nocturne No. 3, Chopin; Spring Song, Mendelssohn; "Träumerei," Schumann; Excerpts from the music dramas of Richard Wagner: "Evening Star," "Tannhäuser"; Walther's Prize Song, "Die Meistersinger"; Bridal Music ("Lohengrin"); "Chorus of Returning Pilgrims" ("Tannhäuser").

Herbert A. Wheeldon Dead.

Herbert A. Wheeldon, famous organist and composer, who for one season acted as organist at Trinity Episcopal Church of Santa Barbara, Cal., died at the home of his brother in Herefordshire, England, Oct. 28, according to word received by friends in the United States. Mr. Wheeldon left the Roosevelt hospital in New York City Oct. 6 to return to the home of his brother in England, but suffered a relapse shortly afterward. Mr. Wheeldon is survived by a sister and two brothers, all of whom live in England.

Plays at Reformation Festival.

At the joint celebration of the festival of the Reformation by the Lutheran church of Manhattan and vicinity, held at the Church of the Holy Trinity in New York City Oct. 28, Henry F. Seibert was organist and choirmaster. In a preliminary recital Mr. Seibert played: Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Prelude to "Parsifal," Wagner; "Solvejg's Lied," Grieg; Adagio (First Sonata), Mendelssohn.

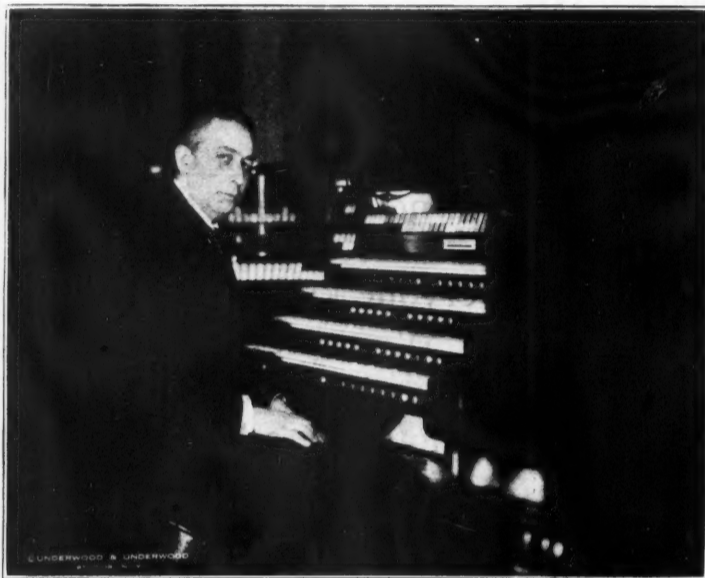
ANNOUNCEMENT

Concerning

MARCEL DUPRÉ

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Now Touring America



When we made arrangements for the second American tour of Marcel Dupré, we set 100 recitals as our goal, hoping to surpass the historic record made by this amazing genius during his first tour last season.

This goal has been reached. Dupré's bookings for the present season now number 100, with many recitals still pending, awaiting satisfactory dates.

In order that there shall be no disappointment among those unable so far to secure bookings, we have arranged to extend the tour beyond the limit of 100 recitals originally set.

In justice to Marcel Dupré, however, we shall be obliged to confine future bookings to cities in the vicinity of dates already booked.

As the number of such dates is necessarily limited, we earnestly request all those having Dupré recitals under consideration to communicate with us at once for terms.

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We shall continue to build up our capacity, and it will be done without resorting to any cheapening process, to piece work voicing or going outside of our own mammoth plant for pipes or other parts. The Kimball organ is, and will continue to be, an artistic and homogeneous musical instrument and not an assembled product, whatever the demand.

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**Scottish Rite Cathedral Buys Four-Manual Costing Over \$50,000—
Division to Make Antiphonal Effects Possible.**

E. O. Shulenberger, secretary and sales manager of the Moller organ works, closed the contract early in November for a large four-manual and echo organ to be placed in the new Scottish Rite Cathedral of San Antonio, Tex. The new cathedral at San Antonio is one of the largest and most elaborate buildings of its kind in the world, costing approximately \$2,000,000, with an auditorium seating over 3,500 people, and the organ will be the largest ever designed for lodge purposes in America, and the largest instrument of any kind in the southwest, it is said.

The great and choir will be placed in specially-built chambers to the left of the large proscenium arch, and the solo and swell organs, with accompanying pedal, to the right in similar chambers, while the echo is to be placed above the ceiling over the large dome, the tones issuing through grill work in the dome.

Each department of the organ is to be a complete instrument in itself and each stop on one side has its counterpart in tone color at the opposite side. This balancing includes the pedal, making possible perfect antiphonal effects as well as tremendous volume. The organ is to be entirely concealed, no part excepting the one keyboard being visible at any time. A second console has been provided for the choir loft.

The cost of the organ, including the grill, will exceed \$50,000.

Rossini's "Stabat Mater" was sung by the choir of the Ponce de Leon Baptist Church at Atlanta, Ga., Sunday evening, Oct. 28, under the direction of C. W. Dieckmann, organist and choir director.

LEEDS ORGANIST TO CANADA.

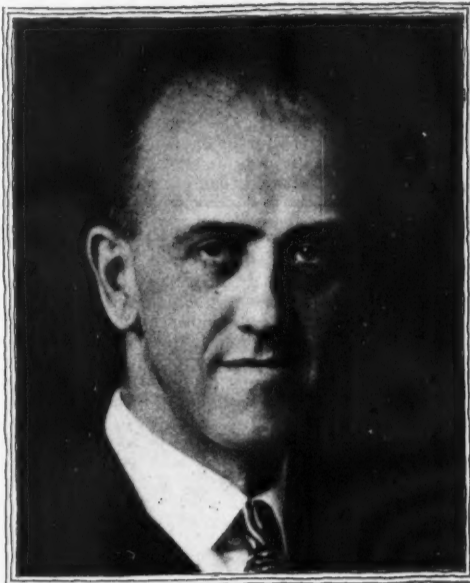
H. Mathias Turton Accepts Important Position at Chatham, Ont.

H. Mathias Turton, organist of St. Aidan's, Leeds, England, and conductor of the Leeds New Choral Society, has accepted an important organ appointment at Chatham, Ont., the Yorkshire Post reports. The city will thus lose a musician who has been, for many years, one of its most capable and enterprising organists, and who is known over a wide area for the excellence of his recitals. In leaving for Canada, he is following the example of Dr. H. A. Fricker, whom he succeeded, in 1902, as organist of St. Aidan's. At this church Mr. Turton's organ playing soon attracted attention.

Periodically he has given recitals at which the latest works of Bonnet, Dupre, Yon and Vierne were performed. His rendering of the organ symphonies of the last-named composer aroused keen interest among music lovers, and his pioneer work in this direction was recognized in an invitation from the Manchester and District Organists' Association to give a lecture-recital on these symphonies, at Manchester Cathedral, in October. He also gave a similar one, later, at Newcastle Cathedral.

Noonday Kimball Hall Recitals.

Allen Bogen has been giving some fine organ solos and drawing good audiences at the noonday recitals on Friday in Kimball Hall, Chicago. Mr. Bogen's work as well as the excellent qualities of the large three-manual and echo organ have made these recitals a feature appreciated by many. On Nov. 23 Mr. Bogen's selections included Rubinstein's "Reve Angelique" and "Annie Laurie," as sung by Geraldine Farrar, reproduced by phonograph with organ accompaniment. Nov. 2 he played the Toccata from Widor's Fifth Symphony and the phonograph and organ number was "Somewhere a Voice Is Calling," as sung by Forrest Lamont.



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American
Continent"*

Lynnwood

FARNAM

"The heavy storms of last evening did not deter many hundreds of people from availing themselves of the opportunity afforded them to hear a recital given by Mr. Lynnwood Farnam (organist of the Church of the Holy Communion, New York), at St. Mary Redcliff. Some time before the hour of 8 o'clock every seat was occupied; and the accommodation in the choir stalls and lady chapel was rapidly being filled up. Before the recital commenced the doors had to be locked, for there was not even standing room."

—Bristol (Eng.) Times and Mirror, Aug. 28, 1923.

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RECENT NEWSPAPER CRITICISMS:

Rockford (Illinois) Morning Star, Nov. 9, 1923.—Mr. Eddy's dominant personality was discernible throughout his program, which was not only rendered with consummate skill and beauty, but also arranged to gain the best results. So perfect is the technique of this artist that one hears only the magnetic beauty of the music. His entire program was powerful and uplifting, appealing to the finer emotions with its purity of tone and impressive interpretations.

Rockford (Illinois) Register-Gazette, Nov. 9, 1923.—Mr. Eddy had chosen carefully with a knowledge of audiences in arranging his program, which included a group of more serious numbers from Bach, Bonnet and Bossi, six of the more popular and familiar contributions, and three meritorious modern compositions. The organ responded under the touch of the artist and proved one of glorious tone with endless possibilities

for effects with a fine equipment of technique, appreciation of the compositions, and knowledge of his instrument.

Rockford (Illinois) Republic, Nov. 9, 1923.—The playing of Clarence Eddy demonstrated perfectly the excellence of the organ, a splendid instrument of full, rich tones. Perhaps no organist in the country has the technical background, the wealth of musical experience that is Clarence Eddy's, and he gave his best in his recital last evening. More than equal to all demands of his program, the organist thrilled his audience with the superb majesty of his playing, or touched them with its delicate sentiment, the organ entirely at his command at all times. Intricate technical passages were achieved with ease, his pedal work being particularly remarkable. At his will the tones came forth in stupendous fullness, or sank to the softest whispers of melody.

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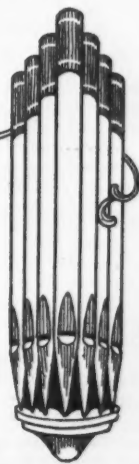
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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.
Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
Secretary—Willard I. Nevins, 485 East Twenty-first street, Brooklyn, N. Y.
Treasurer—John Doane, 25 East Thirty-fifth street, New York City.

Plans are under way for the reorganization of the Monmouth council in New Jersey. Those in that section will have an opportunity of co-operating in the proposed activities of the council.

The N. A. O. wishes to serve its members in other ways than through conventions, public meetings and social meetings. The secretary has on file the names of several members who are available for church positions. If our members at large will send to the secretary notice of vacancies from time to time the association may in this way add to its means of usefulness.

Is the N. A. O. of value to the church organist? We sometimes stress too much the idea of the public recital and, in this way, that of the concert recitalist. Can we best serve the person whose business it is to preside over a modest church service by presenting a great virtuoso in recital? Certainly such a plan inspires all with ambition to be a better organist. Our local councils present many interesting meetings every year and they are of varied nature, but it would be interesting to learn from our members and readers their ideas as to what would best serve the church organist. We should consider not so much at this time the student, as the person who has settled into a position and follows a somewhat necessary routine from year to year.

Once more the reference committee has mailed to every organ builder in America a series of questions from which it hopes to elicit valuable concrete ideas on console design. These are ideas which no doubt every organist in the world hopes may some day be realized and we trust that all readers of The Diapason who are organ builders will send as complete answers as possible, so that the committee may have real success.

Last year the N. A. O. published a booklet called "Aims and Objects" of the association. This year we hope to do even better. We will print for distribution on or about Jan. 1 a prospectus of the coming events of the various divisions of the organization. To make this complete we urge each state and sectional council to mail to headquarters at once a list of activities beginning with the new year. The "Aims and Objects" booklet served a great purpose and we believe this new prospectus will have an even larger field of usefulness.

H. C. Colles Speaker at Dinner.

The Lyons restaurant on East Forty-first street, New York City, was the scene of an enthusiastic "get-together" dinner Monday evening, Oct. 29. This fall dinner is always a happy event and so it proved to be this year. It brought together a large number of members for the first time since the Rochester convention, gave them an opportunity to enjoy a few social hours and served to introduce them to a distinguished man of music, H. C. Colles, guest music critic of the New York Times.

Good fellowship prevailed not only while the members were gathering, but throughout the dinner, which was a real 100 per cent banquet, and continued in Mr. Noble's happy introduction of the speaker of the evening.

Mr. Colles, in what was almost his first public talk in America, brought a telling message and one could enjoy his spirited manner of giving it. In his preliminary remarks he spoke of the

joy it gave him to meet with the N. A. O., for he himself in his early musical life was an organist. He even hinted at the broad experience one might gain from dealing with persons and reminded us of the tact necessary to preserve cordial relationships between pulpit and choir loft.

Mr. Colles had been asked to speak on the current interests of music in the old country and he plunged into the subject with enthusiasm. He spoke of the recent revival of the music of the great early English composer, William Byrd, of the labors of the present-day musicians, notably those of Sir Richard Terry in restoring that music, and of special musical festivals at which Byrd's works have been sung. Mr. Colles brought out an interesting fact concerning this music when he told us that all the music left by Byrd was never found written in one complete score, but that each part was written in a separate copy book. In compiling a score it was necessary to spread out the various copy books and thereby read the complete work in rather extended position, as Mr. Byrd was not content to confine his writing to the normal four parts. Mr. Colles went on to point out that the present group of English composers—Williams, Holst, Bridge, etc.—had been greatly influenced by this early music of Byrd—of course, not by the harmonies, but by the rhythms. To these rhythms they have added the modern harmonic clashes and subtle influences of various scale modes.

Mr. Colles spoke of the influence which our own Walt Whitman had exerted upon the English composers. His works have been the inspiration of many of their finest creations.

Russia also has had its share in the development of English music, perhaps more than any other country, he believes. American music has made wonderful strides in the last few years and is heard more frequently in England, but Mr. Colles thinks we must still develop a truly national school. In closing he spoke of the wonderful influx of great musicians and composers to America and of the receptive attitude of the modern English composer as well as that of others toward all schools and worth-while developments.

After this talk by Mr. Colles the rest of the evening was devoted to informal talks by several who had spent the summer abroad and by others who brought greetings from various parts of the United States. Dr. Clarence Dickinson, Lynnwood Farnam and Dr. George A. Audsley spoke of their European travels; Walter E. Hartley of California gave us a brief review of their convention. Frank S. Adams, John Doane and Lewis Elmer followed and Mr. Noble closed with many interesting facts concerning the New York City music contests now being held.

Wisconsin Activities.

A large number of Milwaukee organists gathered at the City Club Monday evening, Nov. 19, the Wisconsin chapter of the A. G. O., and the Wisconsin council of the N. A. O. both being well represented.

At a recent meeting of the executive committee of the Guild, Lewis A. Vantine was prevailed upon to accept the deanship for the coming year, to fill the unexpired term of F. Charles Forrester, resigned. Mr. Vantine had previously served as dean for three years, and through his efforts brought the chapter up to its present state of efficiency. The announcement of Mr. Vantine's acceptance of the office was received with enthusiasm. Mr. Vantine also being president of the Wisconsin council of the N. A. O., the Guild decided to invite the N. A. O. to co-operate with it during the season for the mutual benefit of both organizations. Mrs. Rees Powell and Mrs. Eva Martin Wright, chairmen of the program committees of the Guild and the N. A. O., respectively, are planning a most

interesting and instructive program for the winter, and will aim to develop the educational feature especially.

The dinner Monday night was a splendid beginning. The guests of honor were Mr. and Mrs. Jerome B. Meyer of Jerome B. Meyer & Sons of Milwaukee. Mr. Meyer gave a most interesting narrative of his recent trip to Europe, where he heard many of the organs in the large churches besides spending much time with the organ builders of England, France and Germany.

Illinois Council.

The Illinois council had a dinner at the parish-house of St. James' Episcopal Church on the evening of Nov. 19. The occasion was devoted to enthusiastic reports of the Rochester convention and to discussion of the plan originated by John W. Norton, state president, for a grand concert in which the organ would be supplemented by the Chicago Symphony Orchestra under the direction of Frederick Stock in a special program, the object of which would be to place organ music to the fore with Chicago music lovers.

Mr. Norton's plans have been considered by an able committee of which he is chairman and which has thoroughly studied the prospects for the success of the project. The concert is planned for Feb. 11, 1924, at Orchestra Hall. Mr. Stock contemplates putting on an all-American program, with prominent organists as the soloists. The executive committee in New York in a telegram received by President Norton warmly supported the concert idea. An appeal is being made to Chicago organists generally for concrete aid.

Lancaster Honors Benkert.

The Lancaster Chapter Association of Organists paid homage to George Benkert, a fellow member and former president, at Zion Lutheran Church, Sunday afternoon, Nov. 4, before a large audience. The Rev. F. W. Wackernagel, pastor of the church, introduced Dr. William A. Wolf, president of the chapter, who paid a tribute to Mr. Benkert and his record of forty years as a musician. A program was given as follows: Prelude and Fugue in E minor, Bach (Miriam Benkert); Sonata in D minor, Volckmar (William Z. Roy); chorus, "How Lovely Is Thy Dwelling Place, O Lord of Hosts," Brahms (Zion Lutheran choir); "Morning," Keller (Charles E. Wisner); baritone solo, "It Is Enough," from "Elijah," Mendelssohn (William Deredinger); Melodie, Fox (William Z. Roy); ladies' chorus, "Ach bleib bei uns, Herr Jesus Christ," Hauptmann; Sonata in C minor (first movement), Guilman (Charles E. Wisner).

Executive Committee.

The executive committee met at headquarters Nov. 12 and the following were present: President Noble, Chairman McAll, Mrs. Fox, Mrs. Keator, Miss Whittemore and Messrs. Stanley, Farnam, Richards, Riesberg, Adams, Russell and Nevins. The secretary's and treasurer's reports showed sound conditions in all departments of the association after a year of much activity.

Mrs. Keator reported that one council in New Jersey was being reorgan-

ized and that another would soon be formed. Miss Whittemore and Senator Richards gave a review of the recent dinner of the Union-Essex chapter at Elizabeth.

The organization committee reported plans for councils in Virginia. Herbert S. Sammond was elected chairman of that committee.

The executive committee heartily endorsed the plans of the Illinois council for a monster festival concert to be held in Chicago later in the season.

Delaware Council.

The eleventh public recital of the Delaware council was given in St. Paul's M. E. Church at Wilmington, of which Sarah Hudson White is organist, Oct. 18. The Rev. Carlisle L. Hubbard, pastor of the church, made a brief address and paid tribute to Miss White. After the recital the ladies of the church served refreshments and a social was held in the church parlors.

The next recital of the Delaware council will be given by Miss Marjorie Gentieu in the Asbury M. E. Church.

Kentucky Council.

The monthly dinner was held Nov. 13 at the Church of the Advent, Louisville. Plans for the membership campaign were discussed. This campaign was on the last week in November.

Our first musical service this fall was given Sunday, Nov. 25, at the Methodist Temple.

The Lexington chapter held its monthly meeting Nov. 12, Mrs. Lela Cullis, vice president, being in charge, in the absence of Miss Mary Lyons, president, who is in New York for the winter.

UNION-ESSEX CHAPTER.

At St. Stephen's Church, Newark, N. J., Nov. 12, the Union-Essex chapter heard a well-presented and illuminating address on "The Modern Organ" by Earl J. Beach of the Griffith-Beach Organ Company. Starting at the key action, Mr. Beach explained with the aid of models the various points of construction, showing how the use of electricity has developed the possibilities of the instrument. Preceding the lecture, a business meeting of the chapter was held.

Members of Union-Essex chapter enjoyed a "get-together dinner" Oct. 23 at the Florence Moore Tea Room, Elizabeth. The president, Miss Jane Whittemore, welcomed the guests and reviewed briefly the accomplishments of the chapter. Thomas Wilson was most felicitous as toastmaster. Several organists gave a few words of greeting and then the address of the evening was delivered by Senator Emerson Richards. Mr. Richards spoke of the functions and value of the organ architect and the points of superiority of American and various foreign instruments and gave some description of the new municipal organ at Atlantic City.

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REUTER TO PITTSBURG, KAN.

Three-Manual Organ Ordered by First United Presbyterian Church.

The First United Presbyterian Church of Pittsburg, Kan., has awarded the contract for a three-manual organ to the Reuter Organ Company of Lawrence, Kan. Following is the specification:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Concert Flute, 8 ft., 73 pipes.
 3. Viola da Gamba, 8 ft., 73 pipes.
 4. Dulciana, 8 ft., 73 pipes.
 5. Wald Flöte, 4 ft., 73 pipes.
 6. Tuba, 8 ft., 73 pipes.
 7. Chimes, 20 notes.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 73 pipes.
 9. Diapason, 8 ft., 73 pipes.
 10. Stopped Diapason, 8 ft., 73 pipes.
 11. Viol d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Echo Salicional, 8 ft., 73 pipes.
 14. Flauto Traverso, 4 ft., 73 pipes.
 15. Oboe, 8 ft., 73 pipes.
 16. Vox Humana, 8 ft., 73 pipes.
 17. Marimba Harp, 49 notes.
 - Tremolo.
- CHOIR ORGAN.**
18. Viola Diapason, 8 ft., 73 pipes.
 19. Melodia, 8 ft., 73 pipes.
 20. Dulciana, 8 ft., 73 pipes.
 21. Flute d'Amour, 4 ft., 73 pipes.
 22. Clarinet, 8 ft., 73 pipes.
 - Tremolo.
- PEDAL ORGAN.**
23. Acoustic Bass, 32 ft., 32 notes.
 24. Open Diapason, 16 ft., 32 pipes.
 25. Bourdon, 16 ft., 44 pipes.
 26. Lieblich Gedeckt, 16 ft., 32 notes.
 27. Flute, 8 ft., 32 notes.
 28. Cello, 8 ft., 32 notes.

The following are other recent contracts taken: Trinity M. E. Church, Topeka, Kan.; First Baptist Church, Medford, Ore.; First M. E. Church, La Junta, Colo.; Zion Lutheran Church, Snohomish, Wash., and St. Paul's M. E. Church, Fort Worth, Tex.

HOOK & HASTINGS ARE BUSY

Large Organ for Rialto Theater, Dorchester, Among Other Work.

In addition to much other work the Hook & Hastings factory at Kendal Green, Mass., near Boston, will soon complete a large organ for the Rialto Theater in Dorchester, Mass. This instrument, in addition to the usual fundamentals, will have many orchestral stops and a complete set of percussions, traps, etc. An organ built a short time ago by the Hook & Hastings Company for Gordon's Olympia Theater of Brockton, Mass., has created a great deal of enthusiasm because it has been found very pleasing in tone and even though patrons listen to the instrument for several hours it never becomes wearisome.

Hook & Hastings are also at work on a large instrument to be placed in St. Ambrose Catholic Church of Dor-

chester, and other organs for which they have contracts are to be placed in the Methodist Church, Newtonville, Mass.; the Methodist Church of Auburndale, Mass.; Christ Church, Lonsdale, R. I.; St. George's Church, Central Falls, R. I.; the First Baptist Church, Knoxville, Tenn.; the First Baptist Church, Rome, N. Y., and Holy Trinity Presbyterian, Philadelphia. A large organ is going also to the Second Church of Christ, Scientist, Toledo, Ohio.

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—James H. Rogers, Cleveland Plain Dealer.

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| First Swedish Lutheran Church, Moline Ill. . 3 | " |
| First Congregational Church, Moline, Ill. . . 3 | " |

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BUENA CHURCH OPENS ORGAN

Clarence Eddy Gives Program on Hall Instrument in Chicago.

The large three-manual organ built by the Hall Organ Company for the new edifice of the Buena Memorial Presbyterian Church, Chicago, was formally opened with festivities on the evening of Nov. 23, which were the climax of dedication week for the north side church. Clarence Eddy gave the dedicatory program and at its close received an ovation from an audience which filled every seat and included hundreds who stood throughout the performance. It was fitting that a man who has opened more organs than any other in Chicago, and over a longer period, should preside at the console. Previous to Mr. Eddy's program William H. Barnes, who drew up the specifications of the organ, gave a lucid explanation, for the benefit of laymen, of the tone colors and the mechanism of the organ. The chorus of the church, directed by Thomas Pape, with Mrs. Irene Belden Zaring, who presides over the new organ, at the console, sang "The Heavens Are Telling" and the "Hallelujah Chorus." Mr. Barnes followed his opening words with a tasteful interpretation of the Andante Cantabile from Tschaiikowsky's String Quartet, Federlein's Scherzo Pastorale and the Allegro from Mailly's First Sonata.

Mr. Eddy's well-varied program, which revealed the various qualities of the beautifully-voiced instrument, included: Toccata in F major, Bach; "Sister Monica," Couperin; "Gavotta," Martini; "Hosannah," Dubois; "Even-song" (by request), Johnston; Sonata in E minor (first movement), Rogers; "Am Meer" (arranged by Clarence Eddy), Schubert; Scherzo from Fifth Sonata, Guilmant; "A Southern Fantasy," Hawke; Russian Boatmen's Song (arranged by Eddy), Anon; "Grand Choeur Dialogue," Gigout.

The organ, the largest thus far placed in Chicago by the Hall Company, made a distinctly favorable impression. It is an instrument of forty

stops and has been fully described in The Diapason.

Ralph Kinder at Worcester.

Two noteworthy recitals served to introduce the large new Möller organ in the First Lutheran Church of Worcester, Mass., to the congregation of the church and the people of Worcester, and both were great successes. The first was played by John Hermann Loud of Boston, as recorded in the Boston correspondence. The second was played on the evening of Oct. 25 by Ralph Kinder, the Philadelphia organist and composer. The church was jammed and the four-manual instrument behaved to perfection, according to reports. M. P. Möller came from Hagerstown to hear Mr. Kinder. The local critics dwelt especially upon the choice of selections by Mr. Kinder, which made a fine popular appeal. The program was as follows: European composers—Concert Overture in C major, Hollins; "Angelus du Soir," Bonnet; Toccata and Fugue in D minor, Bach; Theme (varied) in E major, Faulkes; "Chanson de Joie," Hailing. American composers—Nocturne in F major, Russell King Miller; Spring Song, Macfarlane; Scherzo, Dethier; "At Evening," "A Summer Morning" and "Exultemus," Kinder.

Kinder Plays at Huntingdon, Pa.

Ralph Kinder gave a recital Oct. 30 on a three-manual organ built by Hook & Hastings in the Presbyterian Church of Huntingdon, Pa., before a crowded house. He also gave recitals in the fall at Haddon Heights, N. J.; Williamstown, N. J.; Millville, N. J., and P. S. du Pont's home, "Longwood." The Huntingdon program was as follows: "Marche Pontificale," de la Tombelle; Cradle Song, Guilmant; Toccata in F major, Bach; Theme (Varied) in E, Faulkes; "Chanson de Joie," Hailing; Berceuse from "Joceelyn," Godard; Scherzo, Dethier; "In Moonlight," and Arietta, Kinder; Overture to "The Merry Wives of Windsor," Nicolai.



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Arensky, A. S.	4128 Mercy of peace, A (N. L. N.)	.15
4162 Bow down Thine ear (A. M. H.)	(Women's voices).....	.15
4161 Our Father (A. M. H.).....	4109 Nunc dimittis (N. L. N.)	.15
Arkhangelsky, A.	4651 Nunc dimittis (N. L. N.)	.12
4594 Cherubim song (N. L. N.).....	(Women's voices).....	.12
4120 Day of Judgment, The (N. L. N.).....	4106 Oh gladsome light (N. L. N.)	.15
4295 Evening choral responses (No. 2) (N. L. N.).....	No. 2.....	.15
4468 Hear my prayer (N. L. N.).....	4130 O gladsome light (G) (N. L. N.)	.15
4460 Now the powers of heaven (N. L. N.).....	No. 1.....	.15
4632 Nunc dimittis (N. L. N.).....	4644 Only begotten Son (N. L. N.)	.15
4102 O gladsome light (F min.) (N. L. N.).....	4661 Only Thou art immortal (N. L. N.)	.15
4116 O gladsome light (E min.) (N. L. N.).....	4448 O praise the name of the Lord (N. L. N.).....	.15
4332 O gladsome light (No. 3) (N. L. N.).....	4136 Praise Thou the Lord (N. L. N.)	.15
Kallinikoff, P.	4310 We praise Thee (N. L. N.).....	.15
4362 Beatiitudes, The (A. M. H.)	Rachmaninoff, S.	.20
4165 Come and let us return (A. M. H.).....	4172 Glory to God (A. M. H.).....	.15
O loving Savior.....	4173 Hymn of the cherubim (A. M. H.)	.20
4166 God of Love (A. M. H.).....	4174 Lord's prayer, The (A. M. H.)	.20
4167 I will love Thee, O Lord (A. M. H.).....	4411 May our mouths be filled with praise (N. L. N.).....	.20
4168 Lord, I cry unto Thee (A. M. H.).....	4127 Praise the Lord from heaven (N. L. N.).....	.15
4361 Praise ye the Lord (A. M. H.).....	4175 To Thee, O Lord (A. M. H.).....	.15
4169 To Thee, O Lord (A. M. H.).....	4176 We praise Thee (A. M. H.).....	.15
4170 We worship Thee (A. M. H.).....	4483 We praise Thee (N. L. N.).....	.12
Rimsky-Korsakoff, N.	Tchaikovsky, P. I.	.15
4114 Bridgroom cometh at midnight, The (N. L. N.).....	4133 Blessed is the man (N. L. N.)	.15
4118 Cherubim song (F) (N. L. N.).....	4178 Come, O blessed Lord (A. M. H.)	.20
4177 Lord is nigh unto all, The (A. M. H.).....	4179 From all that dwell (A. M. H.)	.15
4496 Thy lovely dwelling place (N. L. N.).....	4180 Hear, Lord our God (A. M. H.)	.15
Kastalsky, A. D.	4181 Holy, blessed Trinity (A. M. H.)	.20
4619 Evening choral responses (No. 3) (N. L. N.).....	4182 I believe in one God (A. M. H.)	.20
4103 From my youth (N. L. N.).....	4614x Kyrie eleison (N. L. N.).....	.12
4138 God is with us (N. L. N.).....	4183 Lord, I cry unto Thee (A. M. H.)	.20
4684 God is with us (N. L. N.) (Women's voices).....	4364 O blessed and ever gracious Lord (A. M. H.).....	.15
4110 Lord's Prayer, The	4184 O blest are they (A. M. H.).....	.20
We praise Thee (N. L. N.) (Women's voices).....	4412 O come, let us worship (N. L. N.).....	.15
	4185 Our Father, A. M. H.).....	.15
	God of Mercy.....	.15
	4186 To Thee we call (A. M. H.).....	.15
	4268 We praise Thee (N. L. N.).....	.12



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NORFOLK ORGAN IS OPENED.**Goldthwaite Plays Skinner Three-Manual in Park Place Church.**

A three-manual organ, built by the Skinner Company for the Park Place Methodist Church of Norfolk, Va., was opened with a recital by Chandler Goldthwaite, Nov. 1. The specification of this instrument is as follows:

GREAT ORGAN.

Bourdon (Pedal Extension), 16 ft., 61 notes.
 Diapason, 8 ft., 61 pipes.
 *Clavichord, 8 ft., 61 pipes.
 *Erzähler, 8 ft., 61 pipes.
 *Harmonic Flute, 4 ft., 61 pipes.
 *Octave, 4 ft., 61 pipes.
 *Tuba (10-inch wind pressure), 8 ft., 61 pipes.
 French Horn (In Swell organ box, playable on Great), 8 ft., 73 pipes.
 Cathedral Chimes, from Echo.

In Choir swell box.*SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Flautino, 2 ft., 61 pipes.
 Flügel Horn, 8 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris (Tenor C), 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Harp Celesta, 61 bars.
 Tremolo.

ECHO ORGAN.

Chimney Flute, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Cathedral Chimes, 20 tubes.
 Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
 Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 61 pipes.
 Echo Bourdon (from Swell), 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Still Gedeckt (From Swell), 8 ft., 32 notes.
 Trombone (extended from Great Tuba), 16 ft., 12 pipes.

Mr. Goldthwaite played an interesting program, which included: Chorale Preludes, "In Dir ist Freude" and "In Dulci Jubilo", Bach; Canon

in B minor, Schumann; Berceuse, Goldthwaite; Scherzetto, Vierne; Finale (Symphony 1), Vierne; "Zephyrs", Goldthwaite; Prelude to "Tristan", Wagner; Two Venetian Sketches (Canzona and "Good Night"), Nevin; "Ave Maria", Schubert; Finale (Sonata 1), Guilman.

Opens Estey in California.

Dr. Ray Hastings, organist of the Philharmonic Auditorium and the Temple Baptist Church in Los Angeles, gave a successful recital on the new two-manual Estey organ recently installed in the First Presbyterian Church of San Bernardino on the evening of Oct. 16. Dr. Hastings, after his first number, made the statement that the church had the best organ of its size that he had ever played. The program was as follows: March, "Torchlight," Clark; "Invocation," Mailly; "Elegy," Massenet; "To a Wild Rose," MacDowell; Concert Fantasia, Conde; "The Heavens Declare His Glory," Beethoven; "In Dulci Jubilo," Bach; "O Star of Eve," from "Tannhäuser," Wagner; Largo, Handel; Solemn Prelude, Impromptu, "Forgiveness," and "Caprice Heroic," Hastings; Preludes Numbers 7 and 20, Chopin; Traditional Swedish Melody, arr. by Astenius; "Thou Art So Like a Flower," Liszt; Serenade, Toselli; Consecration Scene from "Aida," Verdi. The Estey organ is an instrument of seventeen stops in which there is no borrowing. The instrument was selected under the direction of Professor Skinner, organist of the church. The specification was drawn and the organ installed by C. W. McQuigg, representative of the Estey Company at Los Angeles.

Artur Platz at Little Rock.

Artur Platz, formerly of Chicago, a pupil of Willard L. Groom, is meeting with success in his new capacity of organist and choirmaster at Christ Episcopal Church, Little Rock, Ark. Mr. Platz has a choir of thirty-five mixed voices and maintains a vocal studio in the Arcade building.

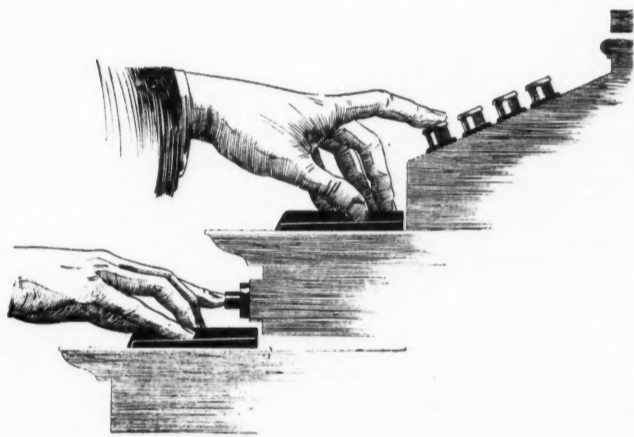
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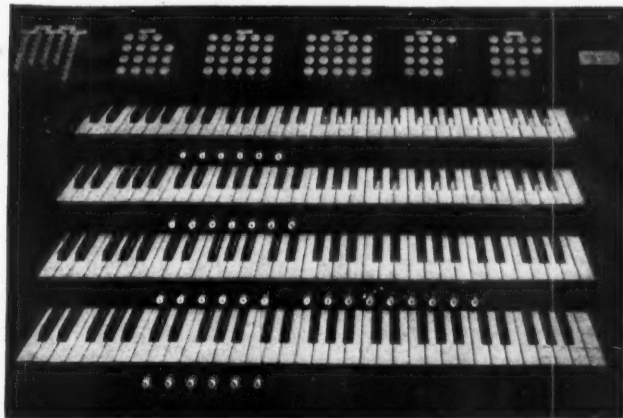
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RECITAL PROGRAMS

Lynnwood Farnam, New York—Mr. Farnam is to give a recital at the Church of St. Andrew and St. Paul in Montreal on the afternoon of Dec. 8 and will present this program: Toccata on a Gregorian Theme, from First Symphony, Edward Shippin Barnes; Meditation in Ancient Tonality (on the hymn, "Ave Maris Stella"), Harvey Grace; "Now Rejoice, Ye Christians" (Luther's Hymn), Bach; "Hark! A Voice Saith: 'All Is Mortal,'" Bach; Prelude and Fugue in A minor, Bach; Un Poco Allegro from Fourth Trio Sonata, Bach; Toccata on "Ave Maris Stella," Marcel Dupre; Pastoral in F major, Roger-Ducasse; "Noon," from "Les Heures Bourguignonnes," Georges Jacob; "Ronde Française," Boellmann; Reverie, Bonnet; "Pantomime," Jepson; Toccata in F sharp minor, "Thou Art the Rock," Henri Mulet.

Mr. Farnam has been engaged for the opening of the Casavant organ in the North Reformed Church of Newark, N. J., on the evening of Dec. 20. He will play as follows: Intermezzo and "Marche Pontificale," from First Symphony, Widor; "Meditation a Ste. Clotilde," Philip James; Scherzetto in F sharp minor, Vierne; "Carillon," DeLamarter; Pastoral in F major, Roger-Ducasse; "Chanson," from Sketches, Op. 34, Edward Shippin Barnes; Finale from First Sonata, Mendelssohn; "Ronde Française," Boellmann; Toccata on "Ave Maris Stella," Dupre; "Ave Maria," Arkadelt-Liszt; "The Enchanted Forest," Stoughton; Toccata in F sharp minor, "Thou Art the Rock," Mulet.

The program of a recital to be given by Mr. Farnam at St. Thomas Church, New York, Dec. 7, at 8:15, at which time the choir of St. Thomas Church will assist, is as follows: Prelude and Fugue in G major, Bach; "The Legend of the Mountain," Vierne; "Seven Pastels from the Lake of Constance," Karg-Elert; Elegy, T. Tertius Noble; Scherzo from Eighth Symphony, Widor; Toccata-Prelude on "Pange Lingua," Baintrow; Chorale No. 3, Franck; "Noon" (from "Les Heures Bourguignonnes"), Georges Jacob; Meditation in Ancient Tonality, Harvey Grace; Toccata in F sharp minor ("Thou Art the Rock"), Mulet.

Harold Vincent Milligan, New York—At the residence of P. S. Du Pont, Wilmington, Del., Nov. 11, Mr. Milligan played: Sonata in the Style of Handel, Wolstenholme; Air from Suite in D, Bach; "Amaryllis," Ghys; Sketch in F minor, Schumann; Five Preludes, Chopin; "Corage" and "The Little Shepherd," Debussy; Finale from First Symphony, Vierne; "Angelus" from "Scenes Pittoresques," Massenet; Norwegian Tone Pictures, Torjussen; "Swing Low, Sweet Chariot," Ditt; Prelude on a Traditional Hebrew Melody, Milligan.

Raymond Allyn Smith, Chicago—Mr. Smith, who presides over the large new organ in the First Baptist Church of Oak Park, gave a recital Nov. 27 at the Austin Boulevard Christian Church, assisted by Miss Lillian Knowles, contralto. Mr. Smith played as follows: "Thanks Be to God" ("Elijah"), Mendelssohn-Steggall; "An Autumn Sketch," Brewer; "A Song of Gratitude," Cole; Cathedral Prelude and Fugue, Bach; Bourree (Violoncello Suite), Bach; "Dawn" (Violoncello Suite), Jenkins; "Pilgrims Chorus" ("Tannhäuser"), Wagner; Introduction to Third Act ("Lohengrin"), Wagner; Evensong, Martin; Shepherd's Hey, Grainger; "Hosannah," Dubois.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Mr. Fairclough, who gives a recital for the faculty and students of the University of Minnesota every Friday noon on the new Austin organ over which he presides as head of the organ department of the university, has played these programs recently:

Oct. 19—Sonata in A minor, Borowski; "The Minster Bells," Wheelodon; "Pledge Heroique," Cesar Franck; Berceuse in D flat, Dickinson; "Le Bonheur," Herbert E. Hyde.

Oct. 26—Sonata in D minor, Guilman; Minuet in A, Boccherini; "The Angelus," Massenet; Chorale Prelude, "In Dulci Jubilo," Bach; Fugue in C, Buxtehude; "Evening," Fairclough; Concert Overture in E minor, Rogers.

Nov. 2—Festival Prelude on "Ein Feste Burg," Faulkes; Largo, "New World" Symphony, Dvorak; "Will o' the Wisp," G. B. Nevins; "Chanson," Candlyn; Toccata and Fugue in D minor, Bach; "Orientale," Cui; Toccata in C, Fletcher.

Nov. 9—Suite in G, Rogers; Chorale in A minor, Franck; "Evening Chimes," Wheelodon; Andante from Fifth Symphony, Beethoven; Allegretto, Wolstenholme; "Song of Gratitude," Rossetter G. Cole.

Nov. 16—Prelude and Fugue in E minor, Bach; "Soeur Monique," Couperin; Sketches of the City, Nevins; "A Cloister Scene," Mason; March on a Handel Theme, Guilman.

Albert Riemenschneider, Cleveland, Ohio—Mr. Riemenschneider played this program at the First Methodist Church of New London, Ohio, Nov. 15: Allegro Maestoso (Third Sonata), Guilman; Pastoral (First Sonata), Guilman; Gavotte, Martin; Fugue in G minor (Jesper), Bach; "Marche Funebre et Chant Seraphique," Guilman; "Will o' the Wisp," Nevins; "The Chase," Fumagalli; "Chanson du Soir," Becker; Toccata, Becker; Intermezzo (from First Suite), James H. Rogers; Minuet in A, Boccherini; "Marche Nuptiale," Faulkes.

James Emory Scheirer, Atlanta, Ga.—Mr. Scheirer, organist and choirmaster of the Second Baptist Church, gave the following program at the Presbyterian Church of La Grange, Ga., Oct. 30: "Pomp and Circumstance," Elgar; Ada-

gio, Beethoven; Menuet, Mozart; Aria from Orchestral Suite in D, Bach; Intermezzo, J. Stuart Archer; "Souvenir," Drida; Etude, Henselt; Humoresque, Dvorak; "Symphony Romane," Widor.

Charles Galloway, St. Louis, Mo.—Mr. Galloway played this program at Washington University the afternoon of Nov. 18: Prelude and Fugue in B minor, Bach; "Legende Symphonique," Bonnet; Theme (Varied) in E, Faulkes; "Lamentation," Guilman; Berceuse, Hollins; Concert Variations on "The Star-Spangled Banner," Buck.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College Nov. 13 Mr. Becker played these numbers: Processional, L. E. Becker; "Danse Macabre," Saint-Saens; Pantomime Music, "Rosamond," Schubert; Fugue in G minor, Bach; Papillons No. 1, Jepson; Slumber Song, Miska Hauser.

Mr. Becker was at the organ in the Portland municipal auditorium Nov. 11 and played these selections: Prelude, C sharp minor, Rachmaninoff; Overture to "Stradella," Flotow; "Träumerei," Schumann; "Dance of the Hours," Ponchinelli.

Arthur Becker, Chicago—Mr. Becker, organist of St. Vincent's Church, gave the inaugural recital on the Hinners organ in St. Mary's Church, Sycamore, Ill., Sunday, Oct. 28, playing the following numbers: "Hosannah," Dubois; Andantino, Lemare; "Ave Maria," Schubert; Toccata and Fugue in D minor, Bach; Minuet, Calkin; "Will o' the Wisp," Nevins; "By the Pool of Pirene," Stoughton; Toccata from Fifth Symphony, Widor.

Gottfried H. Federlein, New York—Mr. Federlein will play the following program at a recital in the Central Presbyterian Church, Montclair, N. J., Dec. 2: Chorale Preludes on "Vater unser im Himmelreich" and Toccata and Fugue in D minor, Bach; "Dawn" and "Night," Cyril Jenkins; Chaconne and Berceuse, Bonnet; Introduction to Third Act and "Liebestod" from "Tristan," Wagner; "Oberon" Overture, Weber.

At the First Congregational Church, Boston, under the auspices of the New England chapter, A. G. O., Mr. Federlein played: Chorale Preludes on "Vater unser im Himmelreich," Toccata and Fugue in D minor, Bach; "Dawn" and "Night," Cyril Jenkins; Chaconne, Bonnet; Allegretto and Allegro Moderato, Lenormand; "Kol Nidre," Bruch; "Scena Campagnuola," Federlein; Introduction to Third Act and "Liebestod" from "Tristan," Wagner.

Henry F. Seibert, New York City—Mr. Seibert was greeted by a capacity audience at Trinity Lutheran Church, Reading, Pa., where he was organist before going to New York to assume the position at Holy Trinity Lutheran Church, when he gave a recital Nov. 14. His program was as follows: Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Grave Maestoso, Allegro (First Sonata), Pagella; "Christus," in Sicily, Yon; "Bourree et Musette," Karg-Elert; Adagio and Allegro Vivace (First Sonata), Mendelssohn; "Dreams," Wagner; Prelude to "Parsifal," Wagner; "Sunshine Song," Grieg; Concert Scherzo in F, Purcell J. Mansfield; "Ave Maria," Schubert; "Marche Champetre," Boex; Second Concert Study, Yon.

Homor P. Whitford, Hanover, N. H.—In a recital at Rollins Chapel, Dartmouth College, Nov. 13, Mr. Whitford presented this program: Concert Overture, Maitland; Meditation, Sturges; "Song of the Breeze," Meale; "Pledge Heroique," Franck; "In Springtime," Kinder; "Finlandia," Sibelius; "The Bells of St. Anne de Beaupre," Russell; Caprice, "The Brook," Dethier.

Judson W. Mather, Spokane, Wash.—Mr. Mather, organist of Westminster Church and the Lewis and Clark High School, gave the following program at the Normal Auditorium at Cheney, Wash., the afternoon of Sept. 30 on a new three-manual Kimball organ: Overture to "Ruy Blas," Mendelssohn; Adagio from Fifth Sonata, Guilman; Spring Song, Friml; Suite No. 1, Rogers; Andante from "Symphonie Pathetique," Tchaikowsky; Serenade, Schubert-Lemare; Tone Poem, "Mount Rainier," J. W. Mather; "Forest Murmurs" (from "Siegfried"), Wagner; "Finlandia," Sibelius.

Miss Eda E. Bartholomew, Atlanta, Ga.—Miss Bartholomew played the following selections in a recital at the Westminster Presbyterian Church on a Hall organ Oct. 25: Prelude and Fugue in C minor, Bach; Prayer from "The Jewels of the Madonna," Wolf-Ferrari; Norwegian Tone Poems, Torjussen; "Sunday Morning on Pilon," Bendel; "Fantasieta avec Variations sur un Theme Provençal," Dubois; Nuptial Song, Friml; Romanza, Parker; Oriental Intermezzo, Wheelodon; Grand Chorus, Renaud.

F. A. Moure, Toronto, Ont.—Dr. Moure, the university organist, has begun the twelfth year of recitals in convocation hall at the University of Toronto, on the organ of seventy-six stops built by Casavant Brothers. At his first recital of the season, played Oct. 16, his offerings were: Toccata and Fugue in D minor, Bach; Meditation, d'Ervy; Sonata in G minor, Frut; "Noces d'Or," Roques; Finale in E, de la Tombelle.

Oct. 30 this program was presented: Prelude and Fugue in C minor, Bach; "Evocation a la Chapelle Sixtine," Liszt; Sonata No. 3, in A, Mendelssohn; Fantasia on themes from the symphonic suite "Scheherazade," Rimsky-Korsakoff; Finale in E flat, Guilman.

The program Nov. 13 included: Fantasia in G major, Bach; Reverie, Lemare;

Sonata in C major, No. 14, Rheinberger; "Cantilene Nuptiale," Dubois; Coronation March, Meyerbeer.

James R. Gillette, Northfield, Minn.—Mr. Gillette is making a great success with his recitals at Carleton College, his new field of labor. Every Sunday he draws an audience of upwards of 1,000 people. His November programs follow:

Nov. 4—Prelude and Fugue in C minor, Bach; Adagio from First Concerto, Bach; Festival Prelude on "Ein Feste Burg," Faulkes; "Ghost Pipes," "By Weeping Waters," and Romance, Lieurance.

Nov. 11—"Marche Pittoresque," Kroege; Romance, Lemont; Scherzo-Pastorale, Federlein; Elevation, Lang; Funeral March, Chopin; Paraphrase on a Theme by Gottschalk, Saul.

Nov. 18—"Allegro Giubilante," Federlein; Andante Cantabile, Op. 11, Tschalkowsky; Prelude, Adagietto, Minuetto and Farandole from "L'Arlesienne Suite," Bizet.

Nov. 25—Overture, "Sakuntala," Goldmark; "In Green Pastures," Barton; "Pledge Heroique," Franck; "Novellette," Rimsky-Korsakoff; "Sunshine and Shadow," Gale; Nocturne from "Midsummer Night's Dream," Mendelssohn.

In a recital before the Minnesota chapter, A. G. O., on Nov. 26, he played: Fantasia in G major, Bach; Barcarolle, Lemare; Prelude and Fugue in C minor, Bach; Scherzo (Canon), Jaddassohn; Slavic Rhapsody, Friedemann; Andante Cantabile, Hummel; Epilogue, Miller.

Dec. 2 at Carleton College Mr. Gillette will play: Fantasy and Fugue in F minor, Gibbon; "Cloche du Soir," Chauvet; Military March, Schubert; "Caresses," Grotton; "Meditation Serieuse," Bartlett; Finale from First Symphony, Maquaire.

George M. Brewer, F. A. G. O., Montreal, Quebec—Mr. Brewer is giving a series of Sunday afternoon recitals under the auspices of the Montreal center of the Canadian College of Organists at the Church of the Messiah. The programs of four in November and December are as follows:

Nov. 18—Prelude and Fugue in G minor, J. S. Bach; "Preludia Organowe," Gustav Roguski; Sonata for two performers, Op. 30 (assisted by W. H. B. Roberts), Merkel; Introduction to Act II of "Dylan," Joseph Holbrook; "Noel," d'Aquin; "Reflets Solaires," J. Ermand Bonnal.

Nov. 25—Two Chorale Preludes ("By Adam's Fall" and "A Stronghold Sure"), Bach; "Postludia Organi," Francisco Walczynski; Sonata, "Mater Salvatoris," M. J. Erb; Symphony No. 1, Op. 55 (Andante Nobilmente e Semplice), Elgar; Symphony No. 2 (Pastorale), Widor; "Rhapsodie Catalane," Bonnet.

Dec. 2—Canzona in D minor, Bach; "Noel en Pologne," Nowinski; Homage to Handel (Fifty-four studies in Variation form, on a Ground Bass, by Handel), Karg-Elert; Meditation on an old Bohemian Chorale, Josef Suk; Prelude No. 4 (Moderato), H. Daller; Third Concert Fantasia, Otto Dienel.

Dec. 9—Prelude and Fugue in C minor, Bach; "Miserere" and Fantasia in C, William Byrd; Chorale Preludes ("A Rose Breaks into Bloom" and "My Inmost Heart Doth Yearn"), Brahms; Prelude, Fugue and Variation, Cesar Franck; Cantilene Pastorale, Guilman; "Troisième Choral," Hendrik Andriessen.

J. Frank Frysinger, York, Pa.—Mr. Frysinger gave the following program in a faculty recital at Hood College, Frederick, Md., Nov. 13: Sonata in the Style of Handel, Wolstenholme; Largo from Concerto for Two Violins (transcribed for organ by Gordon Balch Nevins); Bach; Prelude and Fugue in A minor, Bach; "To An American Soldier," Thompson; Scherzo in B flat, Hoyte; "Marche Slav," Tschalkowsky; "Kol Nidre" (Day of God), Bruch; Toccata and "At Parting of Day," Frysinger.

Dr. Percy B. Eversden, St. Louis, Mo.—Dedicating a Kilgen organ at the Masonic Temple, Webster Groves, Mo., Nov. 16, Dr. Eversden included in the program: "Grand Choeur," Hollins; "Salut d'Amour," Elgar; "Christmas," Eversden; Fantasia, "Il Trovatore," Verdi; "Hymn of Glory," Yon; "Will o' the Wisp," Nevins; "Funeral March of a Marionette," Gounod.

On Saturday, Nov. 17, Dr. Eversden played a recital on the new three-manual aecho organ (Kilgen) at the Anand Temple, East St. Louis, including: Fantasia on March Themes, German; "Retrospection," Frysinger; Scherzo, Gigout; Finale, "Grand Choeur," Guilman; "Gesu Bambino," Yon; "Clair de Lune," Karg-Elert; "The Carnival Show," Nevins.

Raymond C. Robinson, Mus. B., Boston, Mass.—Mr. Robinson gave this program in a recital at King's Chapel Oct. 29 at the noon hour: Fantasia and Fugue in G minor, Bach; "Romance," Bonnet; Allegro from Concerto 6, Handel; Nocturne, Foote; Scherzetto in F sharp minor, Vierne; Fantasia in E flat, Saint-Saens.

In his recital Nov. 19 Mr. Robinson played: Passacaglia, Bach; "Stella Matutina," Bonnet; "Hora Gaudiosa," Bossi; "Chant de May," Jongen; Chorale in A minor, Franck; "Noel Languedocien," Guilman; "Carillon," Vierne.

Charles R. Cronham, Lake Placid Club, N. Y.—In his hour of organ music at the Lake Placid Club Agora, on the large organ over which he presides as resident club music director, Mr. Cronham gave this program Oct. 10: Concert Overture in B minor, Rogers; Cantilene, Watling; Meditation from "Thais," Massenet; "Christmas in Sicily," Yon; Melody, Dawes; "Finlandia," Sibelius.

Oct. 17 Mr. Cronham played: March in D major, Guilman; Nocturne, Frysinger; "Funeral March of a Marionette," Gounod; "Daybreak" and Aria from "Tosca," Puccini; "In the Morning," "Ase's

Death," "Anitra's Dance" and "In the Hall of the Mountain King," from "Peer Gynt" Suite, Grieg.

Wilhelm Middelschulte, Chicago—For the dedicatory program on the Skinner four-manual organ in the new temple of Congregation Emanu-El at Milwaukee, on the afternoon of Nov. 4, Dr. Middelschulte played the following program: Concert Allegro (F major), Rheinberger; Adagio (from Piano Concerto, Op. 73), Beethoven; Canon (B minor), Schumann; Concerto (D minor), Bach; Bohemian Rhapsody (No. 1), Smrz; Sonata (C major), Mozart (with cadenza by Wilhelm Middelschulte); Fantasia on the Chorale "Ad nos, ad salutarem undam," Liszt; "Dreams," Wagner; Chromatic Fantasia (C minor), and "Perpetuum Mobile," Middelschulte; Theme, Variations and Finale, Thiele.

In his recital dedicating the Wangerin-Weickhardt organ of three manuals in the English Evangelical Lutheran Church of Our Redeemer, Harvard avenue near Sixty-fourth street, Chicago, Oct. 14, Mr. Middelschulte played these compositions: Concerto in G minor, Handel; Adagio from Piano Concerto No. 5, Op. 73, Beethoven; Canon in B minor, Schumann; Prelude in B minor, Bach; Andante from Fourth Sonata, Bach; Fugue in D major, Bach; Prelude to "Parsifal," Wagner; Bohemian Rhapsody, Smrz; Sonata in C major (with cadenza by Middelschulte), Mozart; Andante from the Fantasia for a Mechanical Clock, Mozart; "Perpetuum Mobile" (pedals only), Middelschulte; Chromatic Fantasia and Fugue in C minor (by request), Middelschulte.

Alfred E. Whitehead, Mus. D., Montreal, Que.—Dr. Whitehead is giving his second series of noonday recitals on Monday at Christ Church Cathedral. Some of his recent programs have been as follows:

Oct. 7—Sonata No. 5, in D major, Mendelssohn; Andante Cantabile from Symphony 4, Widor; "Legend," Harvey Grace; "Moment Musical" in F minor, Schubert; "Hosannah," Dubois.

Oct. 14—Fugue in B minor, Bach; "Lied des Chrysanthemes," Bonnet; Psalm Prelude, Herbert Howells; Allegretto in C, Niels Gade; Allegro in F major, Gade; Cantilene in A minor, Salome; March in E flat, Schumann.

Oct. 21—Sonata, No. 6, in D minor, Mendelssohn; Londonderry Air (Irish folk-tune), arranged by H. Sanders; Rhapsody, Op. 17, No. 1, Herbert Howells; Gavotte, Martini; Introduction and Minuet, Boellmann.

William G. Schenk, Mus. B., Detroit, Mich.—Mr. Schenk gave a recital at St. Mark's Lutheran Church before a large audience the evening of Nov. 4 and \$700 was taken in for the new seminary to be built at St. Louis. Mr. Schenk played: Meditation, Aloys Klein; Pastoral from Sonata 1, Guilman; Chromatic Fantasia, Thiele; Allegretto from Sonata 4, Mendelssohn; Fantasia Prelude, Schenck; Concerto in G minor, Handel; Chorale Preludes—"Herzlich thut mich verlangen" and "O Mensch, bewein Dein Sündende gross," Bach; Toccata and Fugue in D minor, Bach; Theme, Variations and Finale, Thiele.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—Mr. Kraft gave this program in his recital at Trinity Cathedral Nov. 5: Chorale Preludes ("Jesus, meine Zuversicht" and "O Welt, ich muss dich lassen"), Max Reger; "The Sign" and "The Smile," Johnson; Fantasia and Fugue in G minor, Bach; Berceuse, Bonnet; "Song of Gratitude," Cole; Cantilene, Jongen; "Song without Words," Fibich; Toccata in G minor, H. A. Matthews.

Harold Tower, Grand Rapids, Mich.—Mr. Tower gave the first of a series of recitals at St. Mark's Pro Cathedral Sunday afternoon, Nov. 4, assisted by his choir and soloists. The program included: Concerto in G minor, Camidge; "Sylvine," Dubois-Lemare; The Londonderry Air, traditional, Sanders; "Meditation a Sainte Clotilde," James; "Romance," Dickinson; Chorale, Jongen; "Elves," Bonnet; Toccata, Fifth Symphony, Widor.

Leslie Norman Leet, Boston, Mass.—Mr. Leet gave a recital Sunday evening, Sept. 9, in connection with a service commemorating the forty-year pastorate of the late pastor emeritus, the Rev. George A. Putnam, at the First Congregational Church of Millbury, Mass. Mr. Leet's selections included these: Offertoire in A flat, Edward M. Read; "Within a Chinese Garden," Stoughton; Berceuse, Kinder; "Gavotte de la Cour," Brocca-Stewart; "Cantilene Nuptiale," Dubois; Largo from "Xerxes," Handel; "Lamentation," C. J. Grey; Fugue in B flat, Bach; "At Sunset," Diggle; Fantasia on "Old Hundred," John Hermann Loud; "The Courts of Jamshyd" (from Persian Suite), Stoughton; Paraphrase on "America," Ashford-Leet.

Paul Allen Beymer, Wheeling, W. Va.—In his twentieth recital at St. Matthew's Church, played the afternoon of Oct. 2, Mr. Beymer presented the following program: Grand March from "Aida," Verdi; Meditation, Sturges; "L'Organo Primitivo," Yon; "Communion," Torres; Evensong, Johnston; "Ride of the Valkyries," Wagner.

George Henry Day, Wilmington, Del.—Dr. Day gave his first recital of the fall season at St. John's Church the afternoon of Oct. 28 and nearly every pew in the large church was filled for the occasion. His program included: Concert Overture in E flat, Faulkes; Meditation ("Thais"), Massenet; Great Fugue in D, Bach; "Chorus of Angels," Clark; Scherzo, Dethier; "Meditation a Ste. Clotilde," James; Spring Song, Mendelssohn; "Ecstasy," Webbe; Evensong, Johnston; "The Bee" (Summer Sketches), Lemare; Vesper

Chimes (by request), Day; "Ride of the Valkyries" ("Die Walküre"), Wagner.

Warren D. Allen, Stanford University, Cal.—Among Mr. Allen's recent programs of the autumn quarter at the university have been these:

Oct. 23—Trio-Sonata in D minor (Andante—Adagio e Dolce), Bach; "L'Organo Primitivo," Yon; "Souvenir Poétique," Fibich; Finale from First Symphony, Verne.

Oct. 28—Prelude, Fugue and Variation, Cesar Franck; "Marche Nuptiale," Guilmant; "Litany," Schubert; Allegro Deciso, Henry Daller.

Oct. 30—Fugue in A minor, Bach; Canon in B minor, Schumann; "Sunset Shadows," George W. Andrews; "Fiat Lux," Dubois.

Samuel A. Baldwin, New York City—Professor Baldwin's November programs at the City College have included the following:

Nov. 14—Sonata in F minor, Mendelssohn; Prelude to "Lohengrin," Wagner; Fantasia and Fugue in G minor, Bach; Idylle, Quér; Berceuse, Verne; "In the Morning" and "Ase's Death," from "Peer Gynt" Suite, Grieg; Intermezzo, Brahms; Concert Rhapsody, Meale.

Nov. 18—Prelude and Fugue in C minor, Bach; Autumn Song and Cradle Song, Gretchaninoff; Sonata in the Style of Handel, Wolstenholme; "Idylle Angélique," René L. Becker; "Pilgrims' Chorus" and "To the Evening Star," from "Tannhäuser," Wagner; Fountain Revery and Festival Toccata, Fletcher.

Nov. 21—Overture to the "Occasional Oratorio," Handel; Gavotte, Martini; Prelude and Fugue in A minor, Bach; "Twilight," Meale; Caprice, J. Stuart Archer; Concert Study No. 1, Yon; Serenade, Schubert; "Suite Gothique," Boellmann.

Nov. 25—Allegro and Adagio from Sixth Symphony, Widor; Elevation, Roussseau; Toccata in F, Bach; "Sposalizio," Liszt; "Within a Chinese Garden," Stoughton; "Eurydice," Chaffin; Largo from "New World" Symphony, Dvorak; "Fantasie Heroïque," Meale.

Frederick Chubb, Mus. B., F. R. C. O., Vancouver, B. C.—In his twilight recitals at Christ Church, Mr. Chubb recently has played these programs:

Oct. 20—Fantasia in E, Wolstenholme; "Symphonie Espagnole," Lalo; Sonata in the Style of Handel, Wolstenholme; "Fantasie Rustique," Wolstenholme; Toccata in B flat, Wolstenholme; "Huldigungs marsch," Wagner.

Nov. 3—Fantasia and Fugue in G minor, Lemare; Barcarolle, Lemare; Rondo Capriccioso, Lemare; Berceuse, Lemare; "Caprice Orientale," Lemare; Toccata di Concerto, Lemare; Good Friday Music from "Parsifal," Wagner; Prelude in C minor, Bach.

Nov. 10—Overture in C minor, Hollins; Serenade, Schubert; Theme with Variations in G, Faulkes; "Evening Rest," Hollins; Concert Rondo, Hollins; Symphonic Variations, Boellmann; "Legende," Dvorak; Little G Minor Fugue, Bach.

Clarence V. Mader, Pasadena, Cal.—In his vespers recital program at the Lake Avenue Methodist Church Nov. 4 Mr. Mader presented this program: Sonata No. 2 (Grave, Adagio, Allegro Maestoso, Fuga), Mendelssohn; Minuetto (from "Samson"), Handel; Toccata, Mureau; "Ave Maria," Arkadelt-Liszt; "The Little Shepherd," Debussy; Prelude in G minor, Plerne; Cantilene, Plerne; "Marche Religieuse," Saint-Saens; Elegy, Faulkes; Carillon in C, Faulkes; Andante in G, Smart; "Fountain Reverie," Fletcher.

Andrew Jessup Baird, Poughkeepsie, N. Y.—In a recital Nov. 8 at the Reformed Church Mr. Baird played this program: Concert Overture, Maitland; Aria in D, Bach; Sketch in D flat, Schumann; "Meditation a Sainte Clotilde," James; Finale, Symphony in D minor, Guilmant; "The Fountain," H. Alexander Matthews; "Christmas in Sicily," Yon; "Marche Slav," Tchaikowsky.

Miss Anna Carbone, New York City—Miss Carbone took part in a radio concert at the Wanamaker Auditorium Oct. 30, playing the following selections, the first four as a prologue and the last number for broadcasting: "Fantasia Bizarra," G. B. Fontana; Andantino, Martini-Kreisler; "Il Pastore Vagante," Fontana; Toccata and Fugue in D minor, Bach; "Poetic Impressions," Fontana.

M. Lochner, River Forest, Ill.—During October Professor Lochner played at the dedication of three organs: Oct. 7, in St. Peter's Lutheran Church, Morrison, Ill.; Oct. 19, in St. John's Lutheran Church, Gary, Ind.; and Oct. 28, in Immanuel Lutheran Church, Seymour, Ind. The program which he gave in all three churches was as follows: Toccata and Fugue in D minor, Bach; Sixth Sonata, Mendelssohn; "Shepherd's Song," Merkel; "At Evening," Buck; Adagio and Finale from First Concerto, Handel; Variations on "Lasst mich gehen," Reuter; Christmas Fantasy, Rebling; Good Friday Spell, Vrethblad; "Resurrection Morn," Johnston; Pastorale and Finale from First Sonata, Guilmant (with cadenza by Middelshulte).

On Nov. 4 the choir of Grace Lutheran Church, Oak Park, sang under the direction of Mr. Lochner Matthews' cantata, "The City of God." The program of the evening also contained the following organ selections: Festival Prelude on "Ein feste Burg," Faulkes; Melody in A flat, Reuter; Fugue in D minor (Violin Fugue), Bach; Finale from First Sonata, Mendelssohn.

Julian Williams, Huntington, W. Va.—Under the direction of Julian Williams, the choir of the First Presbyterian Church opened its season with a fine performance of Maunders' "Penitence, Pardon and Peace" Oct. 7. On Oct. 28 Mendelssohn's "Hear My Prayer" was given. Mr. Williams began his winter series of monthly organ recitals Oct. 29, playing the following program: Allegro Risoluto, Verne; "Angelus," Renaud; Great Fugue in G minor, Bach; Toccata, Mureau; "Marche Funèbre et Chant Seraphique," Guilmant; Serenade, Rachmaninoff; Andante Cantabile, Tchaikowsky; Improvi-

sation on Suggested Theme; Concert Variations, Bonnet.

Walter Wild, New York City—In a program of organ and vocal music at the Clinton Avenue Congregational Church of Brooklyn Nov. 4, in which he was assisted by Edith Galle, Mr. Wild played these organ selections: Concerto No. 4, in F (Allegro Moderato and Andante Maestoso), Handel; Melodie in E, Rachmaninoff; Allegro from Trio Sonata No. 5, in C, Bach; Sea Pieces (Song and "Nautilus"), MacDowell; Second Suite, Boellmann; "The Nile" (Egyptian Suite), and "In the Palace of the Rajah" (Indian Suite), Stoughton.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel gave the following program under the auspices of the Ward-Belmont Conservatory of Music at the college auditorium Oct. 25: Sonata in C minor, Op. 10, Baldwin; "Song of the Basket-Weaver," Russell; "Hora Mystica," Bossi; Scherzo, Dethier; Sketches of the City, Nevins; Study for Pedals Alone, Henkel; Allegro from "Premiere Symphonie," Op. 20, Maquaire.

Frank W. Chace, Boulder, Colo.—Dr. Chace gave these programs at his November Sunday afternoon recitals on the large new Austin organ in the Mackey Auditorium of the University of Colorado:

Nov. 18—Prelude to "The Deluge," Saint-Saens; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Grand Piece Symphonique," Franck; "The Bells of Aberdovey," Stewart; Well Known Melody; Concert Overture in C major, Hollins.

Nov. 25—Overture to "The Merry Wives of Windsor," Nicolai; Andante Sostenuto, from Sonata VIII, for Violin, Mozart; Adagio from Fantasia in C minor, Mozart; Concert Fugue in D major, Guilmant; Song of the Volga Boatmen, Russian Folksong; Well-known Melody; Fantasia on the Welsh Air, "March of the Men of Harlech," Best.

Walter I. Pratt, Iowa City, Iowa—Mr. Pratt will give the following program in a recital to be repeated on several evenings in December in order to accommodate a large number of friends at his home: Sonata No. 6, Mendelssohn; "Romeo and Juliet" (Overture and Fantasia), Tchaikowsky; Prelude to Act 3, "Le Jongleur de Notre Dame," Massenet; Prelude to Part 2, "Madame Butterfly," Puccini; Sonata No. 15, in D major (Allegro—Andante), Mozart; Symphony No. 6 (First Movement), Tchaikowsky.

Ray Hastings, Los Angeles, Cal.—In a recital at the Tulare Methodist Church Oct. 22 the organist of the Philharmonic Auditorium played: March, "Torchlight," Clark; "Invocation," Maily; "To a Wild Rose," MacDowell; Serenade, "Love in Idleness," Macbeth; Concert Fantasia (New—dedicated to Dr. Hastings), Conde; "The Heavens Resound," Beethoven; Chorale Prelude, "In Dulci Jubilo," Bach; "O Star of Eve," from "Tannhäuser," Wagner; Largo, Handel; Solemn Prelude, Impromptu, "Forgiveness" and Caprice Heroic, Hastings; Preludes, Nos. 1 and 20, Chopin; Traditional Swedish Melody, arranged by Astenius; "Thou Art So Like a Flower," Liszt; Serenade, Toselli; Consecration Scene from "Aida," Verdi.

Anna Blanche Foster, Redlands, Cal.—Miss Foster gave the following program Nov. 8 at the First Congregational Church: Sonata in D minor, Guilmant; Scherzino, Ferrata; "Chant de Bonheur," Lemare; "Piece Heroique," Franck; "Liebestod" ("Tristan and Isolde"), Wagner.

J. Howard Wiley, Philadelphia, Pa.—Mr. Wiley gave a recital Nov. 11 at the rededication service in Grace Presbyterian Church, which has just been renovated. The program included: Finale from Sonata No. 1, in D minor, Guilmant; Minuet and Trio, Calkin; Serenade, Gounod; "Jubilate Amen," Kinder; "The Swan," Saint-Saens; Offertoire in D minor, Batiste; Toccata from Sixth Symphony, Widor.

Fred Faassen, Zion, Ill.—Among the programs broadcast from Shiloh Tabernacle in November were these:

Nov. 12—"Burlasca e Melodia," Baldwin; "In the Morning" (from "Peer Gynt" Suite), Grieg.

Nov. 18—March in F, Steane; Prelude Improvisation, Salter; "Echoes of Spring," Friml; Grand Chorus, Salome; Adagio Sostenuto from "Moonlight" Sonata, Beethoven; "A Song of Consolation," Cole; Prelude and Adagio from Third Sonata, Guilmant; "Marche Romaine," Gounod.

Russell H. Miles, Urbana, Ill.—Mr. Miles has given these programs at the University of Illinois Auditorium:

Nov. 11—Offertoire in D minor, Batiste; Grave e cantabile, Haydn; Prelude to "The Deluge," Saint-Saens; "Danse Arabe," Tchaikowsky; Vesper Song, Cohen; Military March, Schubert; Elegy, "To an American Soldier," Thompson.

Oct. 21—Paraphrase on a Theme by Gottschalk, Saul; Andante from "Symphony Pathétique," Tchaikowsky; "Finlandia," Sibelius; Nocturnette, d'Evry.

Mrs. Elsa Berwald Miles played the first movement of MacDowell's Second Concerto on the piano at this recital.

an Indian Lodge" and "Nautilus," MacDowell; Fugue in G minor, Bach; "Ave Maria," Henselt.

Frank Merrill Cram, Potsdam, N. Y.—In his recital at the Normal Auditorium Nov. 11 Mr. Cram played: Overture to "Die Meistersinger," Wagner; "Marche Funèbre et Chant Seraphique," Guilmant; "Pomp and Circumstance," Elgar; "Deo Gratias," Frysinger.

Melvin Biggs Goodwin, Philadelphia—The following programs have been given by the organist of the Westside Presbyterian Church, Germantown:

Oct. 7—Selections from the works of George Frederick Handel: Concerto in C minor; Largo from "Xerxes"; Air with Variations.

Oct. 14—Selections from the works of Felix Mendelssohn: Allegro Vivace from First Organ Sonata; Andante ("Pilgrims' March"), from Italian Symphony.

Oct. 28—Selections from the music dramas of Richard Wagner: Introduction to Act 3, "Lohengrin"; Prize Song, "Die Meistersinger"; "To the Evening Star," "Tannhäuser"; "Liebestod," "Tristan and Isolde."

William H. Jones, A. G. O., Raleigh, N. C.—Mr. Jones gave the following program in a recital at Christ Church, of which he is organist and choirmaster, on Nov. 12: Fifth Symphony (Allegro, Allegro Cantabile and Toccata), Widor; Intermezzo, Dethier; Melody in E, Rachmaninoff; "Souvenir," Kinder; Concert Overture in C minor, Hollins; "Pilgrims' Chorus," "Elizabeth's Prayer" and Grand March, from "Tannhäuser," Wagner.

David A. Pressley, Columbia, S. C.—In a recital which was a part of a special Armistice Day service Nov. 11 Mr. Pressley played: "Song of Triumph," Zimmerman; Chorale Prelude, "God, the Father Everlasting," Bach; Festal Prelude on "America," Boslet; "Chant Triomphale," Harvey B. Gaul.

Frederic T. Egner, St. Catharines, Ont.—In a recital at the Welland Avenue Methodist Church Dec. 6 Mr. Egner will play: "Praeludium," Jarnefelt; Sonata, "The Ninety-fourth Psalm," Reubke; "Scheherezade," Rimsky-Korsakoff; "The Curfew," Horsman; "The Brook," Dethier.

W. Lawrence Cook, Louisville, Ky.—At a faculty recital of the Louisville Conservatory of Music, presented Oct. 23 at Calvary Episcopal Church, Mr. Cook presented these offerings: Toccata and Fugue in D minor, Bach; "Riposo," Rheinberger; Canon in B minor, Schumann; "Elegia," Ravello; Intermezzo, Callaerts; "Dreams," Stoughton; Chorale in A minor, Franck; Finale from Sixth Symphony, Widor.

Edward Gould Mead, Tiffin, Ohio—In a recital at Heidelberg University Oct. 28 Mr. Mead played these selections: March, "America the Beautiful," Macfarlane; Fantasia and Fugue in G minor, Bach; Largo, Handel; "Walther's Prize Song," from "Die Meistersinger," Wagner; "Salutation," Macdougall; Andante Religioso,

Liszt; Finale from First Organ Symphony, Verne.

C. Albert Scholin, Waterloo, Iowa—At the vespers musical service in Christ Episcopal Church Oct. 28 Mr. Scholin played these organ selections: Sonata in C minor, Guilmant; "Memories," Scholin; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Dr. John T. Erickson, New York City—In a preludial recital Oct. 28 at Gustavus Adolphus Church Mr. Erickson played: Allegro Maestoso, Faulkes; "Bagatelle," Quigley; "The Brook's Lullaby," Krogmann; "Alpine Song," Paul Ducelle.

Ernest Prang Stamm, St. Louis, Mo.—In his Thursday afternoon recitals, given every week, at the Second Presbyterian Church, Mr. Stamm has played these programs:

Oct. 11—Concert Overture, Wolstenholme; Oriental Intermezzo, Wheelton; "Pilgrims' Progress" (Part 1), Austin; Minuet in A, Boccherini; "The Bells of St. Anne de Beaupre," Russell; "Marche Slav," Tchaikowsky.

Nov. 1—Concert Overture in E flat, Faulkes; "An Algerian Sketch," Stoughton; "Pilgrims' Progress" (Part 4), Austin; "La Tabatiere a Musique," Liadoff; "Autumn" (request), Johnston; "Pomp and Circumstance" (request), Elgar.

A. Leslie Jacobs, Savannah, Ga.—Mr. Jacobs gave the first of a series of popular organ programs at the First Baptist Church Monday evening, Oct. 22, playing as follows: Theme and Variations in E, Faulkes; Meditation, Banks; Minuet, Paderewski-Dickinson; Prelude and Fugue in G, Bach; "O, the Lifting Springtime," Stebbins; "Some Fireside Fancies," Clokey; "Sunset and Evening Bells," Federlein; "Within a Chinese Garden," Stoughton; "The Music Box," Liadoff-Heinroth; Military March, "Pomp and Circumstance" (request), Elgar-Lemare.

Alfred Hamer, Boston, Mass.—In a recital at King's Chapel, of which he is the organist, Mr. Hamer played as follows at noon Nov. 5: Second Symphony, Widor; "Romance sans Paroles," "Elfen" and "Caprice Heroique," Bonnet.

Frank M. Church, Greensboro, N. C.—Mr. Church, director of music at the Greensboro College for Women, gave a recital at Salem College Nov. 13, playing as follows: Concert Piece in B, Parker; Musette, Dandriest; Chorale, Seventh Symphony, Widor; October Serenade, Lemare; First movement of Sonata in A minor, Whiting; Fantasia on Swiss Melodies, Breitenbach; Finale, First Symphony, Verne.

Miss Minnie J. Keller, Reading, Pa.—Miss Keller, a pupil of Henry F. Seibert, gave the following program at the Windsor Street Methodist Church Oct. 18: "Suite Gothique," Boellmann; "Will o' the Wisp," Nevins; "Canzone Amorosa," Nevins; "Marche Romaine," Gounod; Prelude and Fugue, Bach; Andantino, Lemare; "Rimembranza," Yon; "At Evening," Kinder; March from "Athalie," Mendelssohn.

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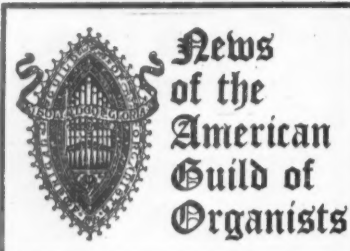
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Opening Service in New York.

St. Bartholomew's Church in New York was filled on Thursday, Nov. 1, with a large audience to hear the first service of the A. G. O. for the season 1923-24. The service was under the charge of David McK. Williams, organist of St. Bartholomew's, and the music was by the choirs of the Brick Church, the Church of the Ascension and St. Bartholomew's. The special anthem sung during the offertory was Mendelssohn's "Lauda Sion" and the Magnificat and Nunc Dimittis was Stainer's in B flat. For a response at the Benediction, Wesley's "Lead Me, Lord" was used. The processional hymn, "For All the Saints," was sung to a new setting, which has become popular in Canada and England. Strange to say, it is by an unknown composer. The service hymn was "Ye Watchers and Ye Holy Ones," set to a melody which is ascribed in the new Episcopal Hymnal to a Cologne collection of 1623. An interesting fact in regard to this melody is that it was one of the limited number of melodies in Ainsworth's Psalter, printed in Amsterdam in 1612, which the Pilgrims brought from Holland when they came to New England in 1620. The recessional was the medieval hymn "O Quanta Qualia" ("O What the Joy and the Glory Must Be"). In the hymns the six brass instruments, three trumpets and three trombones, by their sonority, added much to the majesty of the performance.

The whole service was beautifully played by Mr. Williams. The prelude by Liszt was played by Dr. Clarence Dickinson and the postlude, a Toccata by Fleuret, was played by Miss Jessie Craig Adam. It was a great privilege to hear such an inspiring address as was given by the rector of the parish, Dr. Leighton Parks. He paid a high tribute to the value of music in the church and the subject, which has become somewhat hackneyed, was treated by him with such fresh thought that it became of the utmost interest to the vast audience who listened to him. Special mention should be made of the artistic singing by Miss Grace Kerns in the solo number of the Mendelssohn anthem.

The sixteen officers and council members of the Guild marched in the procession wearing their academic gowns and the dean of the Pennsylvania chapter, Henry S. Fry, came from Philadelphia for the occasion.

Northern Ohio.

The Northern Ohio chapter, on the invitation of Ferdinand V. Anderson, organist and choirmaster of St. Andrew's Episcopal Church, Elyria, Ohio, gave a recital Nov. 10 before an audience which crowded the church. Four members of the local chapter, including its dean, Miss Patty Stair, gave the program. Albert Riemenschneider, director of the Baldwin-Wallace Conservatory at Berea, who opened the program, devoted his efforts to three admirable and beautiful compositions of Widor. The other organists, Miss Stair and Henry F. Anderson of Cleveland and G. Stewart Cash of Toledo, chose a variety of pieces by ancient and modern composers. Mr. Cash was the exponent for this occasion of the works of Bach, choosing the brilliant "St. Ann's" Fugue. His other pieces were modern, one being by an American composer, Ralph Kinder of Philadelphia. Miss Stair selected four melodious shorter pieces, including a lovely "Ave Maria," by Max Reger, and a brilliant prelude by Kramer, an American. Mr. Anderson chose a stunning selection by the Scotch master Hailling and another piece of musical fireworks, a Toccata, by that fascinating personality, Pietro Yon.

It is scarcely necessary to say that all were well played. Such a group of

artists could not do otherwise and Elyria is fortunate to have drawn together such a company of players.

The new organ at St. Andrew's is a three-manual Skinner, and was equal to all the demands made upon it and evoked much favorable comment. Preceding the recital there was a dinner for the visiting musicians and their wives, served by the ladies of the parish.

Illinois Chapter.

The first dinner of the season was held Tuesday evening, Nov. 6, at the Cordon Club, Fine Arts building, Chicago, and the evening proved a most interesting one. There was an attendance of twenty-seven and it included such distinguished organists as Marcel Dupre, Clarence Eddy and Wilhelm Middelschulte.

Summer experiences of various members were told and there were accounts of interesting organs visited in the east, the west and Canada from Emory L. Gallup, William H. Barnes and Mr. Eddy. Miss Alice R. Deal reported briefly on the N. A. O. convention at Rochester. A letter from Albert Cotsworth was another feature of the evening. Mr. Dupre was listened to most attentively in an account of how organs built on this continent have recently made a successful advent in France and how their electric actions are winning approval and recognition of the genius of American builders.

Northeastern Pennsylvania.

The Northeastern Pennsylvania chapter had Warden Frank L. Sealy as its guest at the tenth public service, held Nov. 15 in the Second Presbyterian Church of Scranton. Mr. Sealy not only made an address to the members, but played the service prelude, the Allegro from Vierne's Second Symphony. Miss Ellen M. Fulton, F. A. G. O., L. R. A. M., organist of the church and subdean of the chapter, played the service numbers, which included Mr. Sealy's "O Lord, Thou Hast Searched Me," as the offertory. Charles M. Courboin played an improvisation. Mr. Sealy's address was on the "Art of the Musician."

The Northeastern Pennsylvania chapter presented Frank J. Daniel, F. A. G. O., in a recital at St. Peter's Cathedral at Scranton on the evening of Oct. 30. John Reilly, tenor, assisted Mr. Daniel. The program included: Fantasie and Fugue in G minor, J. S. Bach; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; "Panis Angelicus," Cesar Franck (Mr. Reilly); Chorale in A minor, Cesar Franck; Caprice in B flat, Guilman; Study in 7-4 Time, A. M. Goodhart; Scherzo (from the Fourth Symphony), Widor; "Waft Her, Angels" and "Sound an Alarm," Handel (Mr. Reilly); Rondino and Bohemian, Wolstenholme.

Western Pennsylvania.

The third public service of the chapter was held at St. Peter's Lutheran Church Nov. 20 and consisted of a program played by woman members of the chapter. The service, the prelude and the offertory were by Mrs. James H. Greene, organist of the church, and the solos by Miss Marie Hickey and Miss Harriet C. Dally.

The A. G. O. is to undertake a series of recitals to be given on the new organ in Schenley High School for the benefit of the pupils—the Guild co-operating with the music department of the board of education. Dean Albert R. Norton gave the first one Nov. 27, playing the following: Prelude in G major, Bach; Andante Cantabile, Tchaikowsky; Allegro Appassionato from Fifth Sonata, Guilman; Canon, Jadasohn; "Melody for Bells of Bergball Church," Sibelius; Maestoso, MacDowell.

Tuesday, Oct. 23, the Guild and members of the choir of the North Avenue Methodist Episcopal Church were guests at a dinner given by the music committee of that church. Following the dinner an unusually interesting talk was given by Charles N. Boyd, organist and choirmaster of the church, on "Hymn Tunes and their Sources," giving us interesting sidelights on unfamiliar composers and

collectors of our best hymns. An opportunity was given for questions about hymns and composers.

A special invitation has been given to the Guild to attend the Thanksgiving Day service at St. Paul's Roman Catholic Cathedral at 9:30 a. m. A program of very old compositions will be given by about 500 children and a choir of men. Joseph Otten is the cathedral organist.

New England Chapter.

From evidence so far, it may be safely stated that the New England chapter has entered upon a season of strongly revived life. It was gratifying to have an attendance at the ninety-fifth public service of above 600 persons. This service was held at the Church of the Advent, Brimmer street, Boston, under the direction of Alfred Hamer, organist and choirmaster. In the last nine months Mr. Hamer has made remarkable progress in developing and training his choir of forty boys and men. For several generations it was considered as the best boy choir in New England and a visit to Boston was not thought to be properly ended unless one had heard a service at the Advent. In spite of other excellent choirs in Boston, possibly the day has returned when this same choir may be regarded as being as near to perfection as it is possible to be. No wonder that "Solemn Evensong" was impressively sung! A cappella Russian music, a feature of the service, was sung with pure tone and solidity, and also was blessed with the grace of good enunciation. It was of exquisite beauty. Possibly the climax of the musical parts of the service was reached in the "Gloria Patri" of the Magnificat in D by Baisstow. The close of the anthem by Martin also was brilliant. The address was delivered by the rector, the Rev. Dr. William H. Harman van Allen, and he spoke very nearly as follows:

"True religion is the mother of all arts. Even among heathen peoples sculpture, painting, music, architecture and literature were fostered by religious care. But the religion of the Incarnation—Christianity—is pledged to art side by side with ethics. Religion endures as seeing Him who is the Invisible One. Art endeavors to visualize the Invisible. This is a universal aspiration! The Incarnation fully satisfies this aspiration. We see God in the face of Jesus Christ. So then the greatest task of art is to concern itself in glorifying Him who is the express Image of the Invisible. In adapting forms of art for the church, old forms were taken, but the highest forms were developed by the Christian church out of the old forms."

The musical parts of the service were: Prelude, Reverie, Bonnet; Processional, "The Day Thou Gavest, Lord, Is Ended," Psalm XIX (Gregorian); Magnificat in D, Baisstow; Nunc Dimittis in E, Gretchaninoff; Anthems, "The Day of Judgment," Arkhangelsky, and "Ave Maria," Tchaikowsky; Anthem, "Hail, Gladdening Light," Martin; Recessional, "Oh, What the Joy and the Glory Must Be," French Plainsong; Postlude, Finale from Symphony No. 7, Widor.

Georgia Chapter.

The Georgia chapter has announced the season's recitals, the first of which was given Oct. 24 by Miss Dora Duck and the vested choir of St. Luke's Church, Atlanta.

Of particular interest was the "Lux Benigna," a modern composition for

baritone solo with organ and harp accompaniment. Harry Bates was the soloist, with Miss Duck at the organ and Mrs. Mary Griffith Dobbs as harpist. The Bach-Gounod "Ave Maria," sung by Mrs. Lester with organ and harp accompaniment, was also an outstanding feature. The chorus singing of this choir showed excellent training and balance of voices; Miss Duck's playing evidenced excellent musicianship.

This, the initial program of the set, is to be followed by one given by J. E. Scheirer, of the Second Baptist Church, in November. In December Miss Lillian Rogers will present a program at the First Baptist Church. In January Miss Eda Bartholomew plays a program at the Westminster Presbyterian Church. In February a recital is to be given by Marcel Dupre at the First Presbyterian Church.

Eastern Oklahoma.

The chapter held its first meeting of the year at Tulsa, in the Coffee Cup, Monday evening, Oct. 1, the session being occupied with a dinner, after which plans for the year were discussed. The program committee gave an outline of topics for monthly meetings as follows: November, "Organ Arrangements"; December, "The Ideal Organist"; January, "Bach"; February, "Opera"; March, "Defense of Classic Church Music" (book review); April, evening of compositions of Guild officers; May, annual election and meeting.

A second meeting was held Nov. 5, at the Coffee Cup, John Knowles Weaver, A. A. G. O., dean of the chapter, presiding. The constitution of the Tulsa Federation of Music Clubs was read and approved and Mrs. Marie M. Hine was elected a delegate to represent the chapter on the official board of the federation. Sub-Dean Oliver H. Kleinschmidt, A. A. G. O., was present and delivered an interesting address on "Organ Transcriptions."

Thomas Moxon at New Post.

Thomas Moxon, for the past thirteen years organist and choirmaster of Christ Church, Springfield, Mass., has accepted the position of organist and choirmaster of Trinity Church, Lenox, Mass., and began his work there Nov. 15. He will have a paid chorus of twenty-five voices. A parish reception was held Nov. 19 at Christ Church for Mr. and Mrs. Moxon by the rector and vestry of the church.

Seder Plays Before Club.

At the First Congregational Church of Oak Park, Edwin Stanley Seder, F. A. G. O., gave a program of religious music before the Nineteenth Century Club Nov. 19, preceded by a short talk on "Ideals of Church Music." The program was as follows: Moderato ("Symphonie Romane"), Widor; "From Heaven High," Pachelbel; "O Sacred Head" and "In Thee Is Joy," Bach; "By the Waters of Babylon," Karg-Elert; "Rejoice, Ye Pure in Heart," Sowerby. On Nov. 18 Mr. Seder conducted the annual performance of "Elijah" at this church. Maunders' "Song of Thanksgiving" will be sung Dec. 2 and "The Messiah" Dec. 30.

Bertram T. Wheatley of Montreal gave a recital over the radio from La Presse station, Oct. 2. He was assisted by Mrs. Wheatley, soprano. The thirteen organ numbers were distinctly popular. La Presse station is one of the strongest in the world and has been heard as far away as London, Los Angeles, and even in Russia.

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—Syracuse Post Standard, Sept. 26, 1923.

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M. P. Möller, Esq.,
Hagerstown, Maryland.

New York, N. Y.
Nov. 10, 1923.

My dear Mr. Möller:

I had my first opportunity a few days ago of hearing your organ in the Aldine Theater in Philadelphia and it so favorably impressed me that I feel you and your organization are to be heartily congratulated. I consider it for orchestral brilliance, richness and refinement of coloring, one of the few really great organs of the world, and a work of art that reflects genuine credit on the industry. It's a relief to hear such an organ in the theater. I hope the Möller plant produces thousands more like it.

Very sincerely yours,

T. SCOTT BUHRMAN,
Editor American Organist.

Mr. M. P. Möller,
Hagerstown, Maryland.

670 Irving Park Blvd., Chicago, Ill.
November 9, 1923.

My dear Sir:

It was my pleasure and privilege to give the first recital on the new organ in Luther Memorial Church, Madison, Wisconsin, before 2000 people, (program enclosed), and I wish to say that the organ is a success in every way, the tonal ensemble well balanced and of ample power for the most imposing effects, while the individual stops are beautifully voiced, the echo organ being particularly fine. Accept my heartiest congratulations.

Very sincerely yours,

E. STANLEY SEDER, Concert Organist.

5357 Wayne Ave., Chicago, Ill.
November 9, 1923.

My dear Mr. Möller:

I have just returned from Rockford, Ill., and hasten to tell you of the great success attending the opening of the Möller Organ in the Emmanuel Lutheran Church. There were over eight hundred in the audience at five dollars a ticket. Everybody was delighted with the instrument, including myself. I had a long talk with Mr. F. A. Hogland, donor of the organ. He was elated and immediately engaged me with Mrs. Eddy for another concert during Christmas week. Rev. J. W. Johnson was carried away with the success of the affair, and in fact was moved to tears at the wonderful effects which he said I produced. I enclose a clipping from this morning's Rockford paper, which throws a lot of big bouquets at the House of Möller.

Cordially yours,

CLARENCE EDDY.

M. P. MÖLLER
Hagerstown, Maryland

6054 Cottage Grove Avenue
Chicago, Ill.

1928 N. 7th Street
Philadelphia, Pa.

Loew's State Building
New York, N. Y.

THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, DECEMBER 1, 1923.

THOSE PRELIMINARIES

As reported by the religious press, Dr. Charles M. Sheldon suggests that upon his tomb be placed these words: "Here lies a man who thought he had a sermon to preach. He longed to preach it, but he was killed by the 'preliminaries.'" Organ prelude, doxology, invocation, response, solo, responsive reading, anthem, hymn, duet, scripture, prayer, response, second anthem, notices, solo, offering, offertory, prayer, gloria, hymn, sermon, hymn, benediction, postlude. He says that the minister watches the hands of the clock move around to about 11:50 and then begins his sermon with the knowledge that he "must close on time."

Of course, if that is the way a clergyman looks at these preliminaries, why then that is just about what he gets out of them. It is about what we got out of a sermon when we were young. We watched the clock and thanked the Lord when it was over. When we hear some sermons we still feel that way. It is a case of the same drowsiness which had to be overcome with the mace in early New England days, and is due partly to the length of the proceedings, partly to the bad air for which churches are noted and very largely to the thorns among which the seed falls. And so it is with the musical preliminaries. If they are too long, if they are not of high musical and spiritual merit, if they have no apparent connection with the subject of the day or the thought of the service, they bore the minister—and the congregation. But if they are of the right kind, they should be an inspiration to the minister—provided, always, that in the pulpit there is not the same chance of the seed's falling among the thorns of self-satisfied self-concentration. If hymn and anthem and even organ prelude do not constitute anything but killing preliminaries, they should be reformed, rather than deplored, for we have pretty good scriptural evidence for saying that the Almighty is as much pleased with these "preliminaries" as he is with sermons.

A RECORD OF SERVICE.

Our congratulations to Charles E. Watt on the completion of fifteen years of service to music and musicians through the columns of *Music News*, a weekly newspaper which he founded and which has recorded for a decade and a half the doings of those who make music in Chicago and a large territory tributary to the city. *Music News* has filled a niche in the musical history of the west. With Mr. Watt, himself an organist, pianist and critic of high reputation, at the helm, the paper has known how to help the musician in more ways than the musician sometimes realizes.

Many good men look upon musical advertising and publicity as a necessary—or unnecessary—evil. They feel

that they are sufficient in themselves, through their talents and their industry, and that to make themselves known in other ways than through their actual product is superfluous. They fail to take into account what every business man has learned to take into account—that in addition to having goods, we must place them where the public can see. After all, the musician is a producer just like the maker of soap, though his product is a finer one. He must strive for the highest attainments and then let the world which makes it possible for him to live know that he is here.

Musical journalism can be clean and inoffensive just as easily as class journalism in any other profession. We believe Mr. Watt has striven to produce a clean paper and a helpful one to his clientele, and has succeeded, despite obstacles that every publisher has faced in the last few years which have wiped out many a profit and caused a large number to become disheartened while waiting for changed conditions.

Warren D. Allen, organist of Leland Stanford University, whose programs for the university community in the beautiful Memorial Church at Palo Alto, Cal., are familiar to readers of *The Diapason*, has followed the plan adopted by Samuel A. Baldwin, Charles Heinroth, James T. Quarles and a few others, of issuing a booklet containing all the offerings presented. These booklets, as previously pointed out in these columns, place in a convenient record the work done by these organists to promote the cause of organ music and serve as a useful guide to many organists who seek enlargement of their repertory. The volume issued by Stanford University contains the programs for the period from January to September, 1923. It is recorded that in the academic year ended in the summer the university organist personally gave 377 recitals. Over 500 compositions by 175 composers of all schools and nationalities were played. During the spring and winter quarters 220 compositions by eighty-six composers were given, a total of 241 performances. During this series thirty-four American composers were represented fifty-six times; seventeen French composers sixty-six times; thirteen German composers seventy-six times (including twenty-seven performances of twenty-three compositions by Bach); and seven English composers fifteen times, while twenty-eight performances of works by fifteen composers of other nationalities were recorded.

Minneapolis has decided not to permit its neighbor St. Paul to stay ahead of it by having a large municipal organ. The former city is to erect an auditorium which is to cost \$3,000,000 and is to be one of the finest municipal buildings in the country. A delegation of the Civic Music League attended a meeting of the special council committee to urge that ample provision be made in the proposed structure when it is built for an organ to cost \$100,000. The league is planning to raise the funds necessary for the instrument. When the twin cities both possess notable municipal organs the northwest will be second to no other part of the United States in importance as a center in the organ world.

"Too many members of church music committees consider the modest salary of organist or choir singer ample, because they figure it generously pays for the 'two or three hours of service' required," says the *Pacific Coast Musician*. "They reckon not the costly years of musical education to fit the church musician for his vocation, nor the hours of weekly work that he must give to his task to keep him fitted for this vocation."

Christmas Quartet Program.

Yonkers, N. Y., Oct. 12, 1923. Editor of *The Diapason*: I have been very much interested in articles published recently in *The Diapason* under the heading of special services for quartet choirs. The following is one which I have used with modifications for the past five years and which may be of

interest to other organists and directors:

CHRISTMAS CAROL SERVICE.

Organ—Adoration, Borowski.
Tenor—"Comfort Ye My People" and "Ev'ry Valley Shall Be Exalted" ("Messiah"), Handel.
Quartet—"Listen, Lordlings, unto Me," Gascon.
Quartet—"A Joyous Christmas Song," Gevaert.
Hymn—"Hark! the Herald Angels Sing," Mendelssohn.
Quartet—"In Bethlehem's Manger Lowly," traditional Sixteenth Century, arr. by Dickinson.
Reading—"The Prophecy of Christ's Birth."
Quartet—"Lo, How a Rose E'er Blooming," Praetorius.
Reading—"The Fulfillment."
Hymn—"It Came Upon a Midnight Clear," Willis.
Quartet—"The First Nowell," Traditional.
Quartet—"Gesu Bambino," Yon.
Hymn—"O Little Town of Bethlehem," Sullivan.
Quartet—"Still Grows the Evening Over Bethlehem Town," Bohemian, arr. by Dickinson.
Sermon and Prayer followed by "Silent Night," Gruber, as a response.
Benediction.
Organ—"Hallelujah Chorus," Handel.

The service occupies about one hour and a quarter. Programs are printed with all texts and therefore easily followed. The congregation joins in all hymns unannounced. The pastor selects suitable passages of Scripture for the readings.

The Dickinson numbers are published by Gray, "Gesu Bambino" by J. Fischer, "Lo, How a Rose" by Schirmer, and the other numbers can be purchased from Ditson.

HARRISON E. WOOD.

PRIZES WON BY ORGANISTS

Three Awards for Anthems Made in the Lorenz Contest.

The first prize of \$150 offered in the fifth anthem contest conducted by the Lorenz Publishing Company, in which approximately 600 anthems were entered, was awarded to Gordon Williams for his anthem, "Oh, That I Had Wings." Mr. Williams received his earliest instruction from Arthur Crosse, A. R. C. O., organist to the late King Edward at Sandringham. At the age of 16 he became an articulated pupil to George Gaffe, F. R. C. O., organist at St. Alban's Cathedral, England. At the end of his studies with Mr. Gaffe he was appointed organist and choirmaster at St. Peter's Church, St. Alban's. In a competition for hymn tunes Mr. Williams was awarded first prize out of over 2,000 entries. In 1904 he came to America and has followed his profession in this country.

The second prize of \$100 was awarded to William Drohegg for his anthem, "Love That Wilt Not Let Me Go." Mr. Drohegg was born in Coblenz, on the Rhine. He received his early musical training from his father, a well-known organist and musical theorist in his native town, and finished his studies at Cologne under such masters as Hiller, Jensen and de Lange. On coming of age he came to America, settling in Milwaukee, where he is now musical editor, organist and teacher.

The third prize of \$75 goes to Powell Weaver of Kansas City, a well-known organist, for the anthem, "I Will Lift Up Mine Eyes." Mr. Weaver was born in Clearfield, Pa., in 1890. Having been graduated from the high school there he attended the Institute of Musical Art of New York City for three years, studied organ with Gaston M. Dethier and Pietro Yon in this country and in Italy, and composition with Percy Goetschius. He has been accompanist on tour for such artists as Johanna Gadske, Marie Rapold, Julia Claussen, Paul Althouse, Arthur Middleton and others.

Halter's Anthems to Be Issued.

Two new anthems by the Chicago organist and composer August Halter have been accepted for publication by the Lorenz Publishing Company of Dayton, Ohio. Mr. Halter is well-known to the older generation of organists and has been making organ rolls for the W. W. Kimball Company for a number of years. A rheumatic affliction has prevented him from being active as an organ performer, but has not diminished his interest in everything pertaining to the instrument.

The Free Lance

By HAMILTON C. MACDOUGALL

Few people around Boston seem to know anything about Kussevitzky, the new conductor of the Boston Symphony, following Mr. Monteux in October, 1924.

I have a letter from a friend, a viola player in the London Symphony, in which he says: "Of course you know that Mr. Kussevitzky appeared in London first as a virtuoso on the double bass and did not start conducting until some time later. I am told that last season, after much persuasion, he electrified the bass players of the Royal Albert Hall Orchestra by playing a little during the interval of a rehearsal of a concert he conducted for them. So far as I know he has written little or nothing. He is the most wonderful temperamental conductor I have met since Nikisch. Kussevitzky absolutely quivers with emotion from the moment he raises the baton till the final chord dies away. Whether or not one agrees with his interpretation, one cannot help feeling that he is striving with all his force to express what he feels is the composer's intention. You may be enraptured with his reading or you may hate it like poison, it is all one—you still have to respect his genius and his sincerity. His technique with the stick is extraordinarily poor, and yet he contrives to convey his ideas to the orchestra and obtain the most brilliant results."

The November American Organist contains a very readable (and very melancholy) article on "Church or Theater? Peace and Poverty or Aggravation and Affluence, by One Who Took the Leap." I wonder if the article is a fair transcript of the experiences of a majority of the picture-players. I hope not.

It heartened me very much to have an old and valued acquaintance write me with approval of what I said a few months ago in this column as to the American organ recitalists who are the equal of the distinguished Frenchmen visiting us pretty faithfully from year to year. "What you wrote and printed we have been saying loudly for the last three years. Without minimizing the very fine grade of work reached by Bonnet and Dupré, we feel that there was no warrant for exalting them to such a stage that our own fine players were put at a discount."

Do you get as tired as I do with the talk (I almost said "clatter") about folk-songs? If you study history you will find that the invention of all the material used in musical works was achieved at a comparatively late date—it has been placed as late as the beginnings of opera (1595-1600). It is then no great tribute to a composer's intelligence, inventive power or genius that he returns to primitive processes. Let a man return to folk-song for his thematic material, if he likes, or invent it all—just as he pleases; but why talk about it? We hear more of the folk-song "clatter" from our British friends than we do from our own people. And, speaking of folk-songs, does any one know how many secular (of course) folk-songs have been arranged and fitted to sacred words and used in the famed English Hymnal?

Speaking of English hymnals: A new one came to me a few weeks ago, "Hymns of the Kingdom," edited by Sir Walford Davies. I have the melody edition, which has melodies only, and no measure-lines. There is much talk nowadays about the "tyranny of the bar," and one is almost ready to believe that that useful sign in music would better have never been invented. I can't see why a big, strong, red-blooded, he-man should allow himself to be "tyrannized over" or bossed around by a straight line about two inches (or less) long. I submit that the he-man would much better keep the aforesaid two-inch line or less in its place than to dispense with it altogether.

But, bless your soul, we must have our little fads.

The Spiritual Significance of Music

An Address Delivered by the Rev. Leighton Parks, D. D., in St. Bartholomew's Church, New York, on All Saints' Day Evening, Nov. 1, 1923, before the American Guild of Organists.

The dean of the American Guild of Organists has done me the honor of asking me to participate in this glorious service by saying one word concerning the spiritual significance of music. The subject is so vast that I shall do no more than attempt to call attention to three important aspects of it.

1. The Glory of God. The company of singers gathered in this church tonight are but the latest representatives of those who from the dawn of religion have thought that praise in song was the highest glory that man could offer God. This is expressed in one word by John in his description of the heavenly symphony; he says: "They sing the song of Moses and of the Lamb," Moses, who stood at the beginning of the nation's history, and Jesus, who was its culmination or glory.

But when we ask ourselves in what way God can be glorified by man, we find that we must first decide what man's thought of God is. If God be conceived as an oriental potentate, it may be that words of flattery will win His favor; and doubtless that has been the thought of many in the Christian church. But it does not appeal to the deepest religious instinct. Nor if we think of God as infinitely transcendent, far removed from human life, can we imagine that our songs will be wafted above the stars. But if we think of God as revealed in human life; if we think that the revelation of Jesus is the revelation not only of the character of God but also of the constitution of man; if we think of God as Spirit communing with the spirit of man, then we can understand that anything that purifies and encourages and comforts the spirit of man is glorifying God, because it is emancipating the divine which is imprisoned within us.

Our songs, then, are not addressed to One who is infinitely removed from us. They are addressed to the human soul, which is the temple in which dwells the Divine. It is the redeemed who are singing the song of redemption, the song that will set free the imprisoned soul.

2. Unity. There is another aspect of the spiritual value of music which should be emphasized today, and that is its unifying power. The very essence of music is harmony, and harmony means the unifying not only of the diverse, but even of the discordant. Now apply that to the problem which is puzzling many an earnest Christian life today—the realization of the spiritual unity of the church. How many schemes there are, some mechanical and others intellectual, but none of them satisfying! Yet all along music has been bearing witness to the fact that the unity exists and is found, not in dogmatic statements, not even in the companionship of good works. It is found primarily in unity of spirit. So when we sing the songs of the church we never ask to which little group of Christians the song primarily belonged; we find ourselves in unity as we sing.

3. Prophecy. There is a third element in music to which I think attention has seldom, if ever, been called, and probably could be noted only by one who is ignorant of the technique of music. I am sure I speak not only for myself, but for a very large company of people who find that the rendition of music by skilled artists produces in them a strange illusion, which is that they themselves could do the same. As a matter of fact, they know that they cannot draw the skillful bow across the violin, nor touch the organ with power, nor be accurate in pitch or time. But as the technique is mastered by the artists, the ignorant feel that they are expressing something which the untrained and untrained could express had the conditions of life

been different. This, of course, is an illusion and is contradicted by the plain facts of experience.

But how shall we explain it? Perhaps the psychologist would say that it is an indication that we inartistic people are suffering from what is technically known as the inferiority complex. But if so, I am sure he is wrong. For the inferiority complex manifests itself in a spirit of envy, hatred and the desire to destroy that which is recognized as superior to itself. But this emotion, while it recognizes temporary inferiority, is mingled with a sense of peace and joy and hope. So if I were permitted to add another term to the already overlaid vocabulary of psychology, I should call this the embryonic or prophetic complex. And if this be true, then we can see that the ministration of music is a sublime service to mankind, for it is keeping alive the hope of the realization, under more favorable conditions, of those capacities of our nature which we have been unable in this earthly life to realize.

How sublime, then, is your office! If this were a sermon, the preacher would feel compelled to emphasize also the responsibility of the musicians to avoid irreverence, frivolity and sensuality. On this I will not dwell, but simply remind you that you are ministers who are glorifying God by the emancipation of the human soul. How valuable your service as through song you witness to the spiritual unity of mankind! How glorious your office as you prophesy of a redemption which is not only redemption from sin—which, of course, is the important matter—but also redemption from limitation.

It is because I so think of music that I am thankful to take part in the sublime service which you alone are privileged to offer.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1923.

State of Illinois, County of Cook, ss.
Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is to the best of his knowledge and belief a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:
Publisher, S. E. Gruenstein, 306 South Wabash avenue.
Editor, S. E. Gruenstein, 306 South Wabash avenue.
Managing Editor, none.
Business Manager, none.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for which such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,
Owner.

Sworn to and subscribed before me this 2nd day of October, 1923.

(Seal) ANTON A. LANDES,
(My commission expires April 26, 1926.)

Charles A. H. Pearson, the Pittsburgh organist, who attended the Fontainebleau School last summer, afterward spent ten days visiting the cathedrals of France and until late in the fall studied the organ in Paris. He will return to Pittsburgh about Dec. 1.



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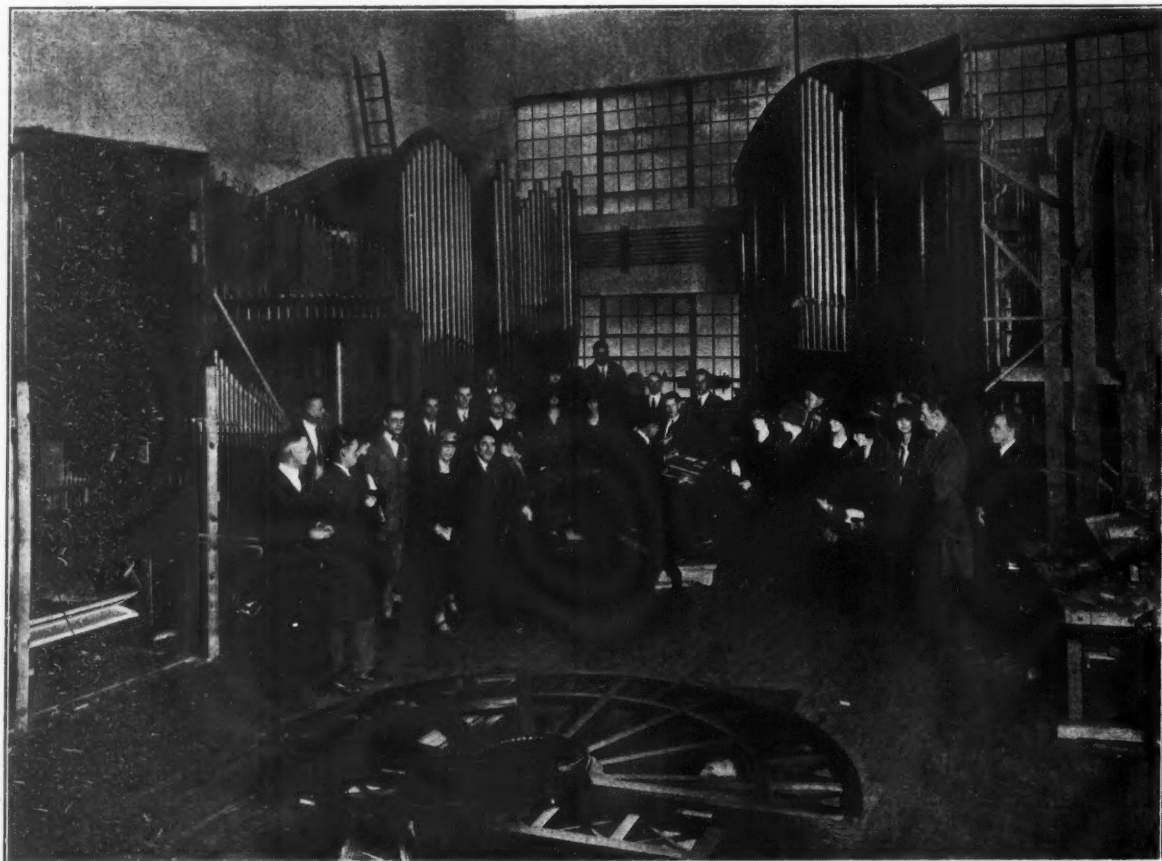
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This picture is a group of organists who were attending the Kansas Chapter of the American Guild of Organists, held at Lawrence, Kansas, October 24th and 25th, visiting the Assembly room of our factory.

The high point of the program during this convention was naturally the recital by the superb artist of the organ, Mr. Pietro Yon, on a three-manual Reuter Organ in the Congregational Church.

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BY HAROLD V. MILLIGAN.

THIRD SONATA, by James H. Rogers; published by G. Schirmer, New York.

Only a few months ago we were reviewing Mr. Rogers' Second Sonata, and here he comes along with a third. If he keeps on improving in quality as well as increasing in quantity, there is no telling where he will end. We are inclined to like this new sonata the best of the lot. It has all the characteristics that make Mr. Rogers' music popular as well as admirable. He is one of the few composers who can write in conventional "classic" forms and still tickle the public ear. A sonata from his pen will please and interest a multitude of the musically illiterate who don't even know what a sonata is, and who would turn a deaf ear to the severely "high-brow" composer. Yet there is a high quality in his music which makes it possible for the high-brow to play him without loss of dignity. In this respect he is somewhat comparable to Ethelbert Nevin, and his music, like that of Nevin, is a means of grace to multitudes of the unredeemed.

The new sonata is in B flat and is in four movements—an allegro con brio, a capriccio, a cantabile and a passacaglia. "Con brio" is the right word for the first movement. It is breezy in the best sense of the word. The main theme strides out with convincing good humor and the development is as lucid as a sunny day on Lake Erie. The capriccio needs a light, springing touch and crisp, dainty flutes and strings. The cantabile is a lovely bit of inspiration, in a mood of serene meditation. The passacaglia is ingeniously worked out, but not too ingeniously. There is no sense of labored effort. The music moves with unrestrained grace and freedom and the uninitiated probably will never suspect that it follows any set pattern. The theme, appearing first in the pedals, without decoration, is passed through a number of permutations, but is never lost to sight, and the movement ends before the composer's interest or zeal shows any sign of lagging.

Throughout the sonata Mr. Rogers' melodic invention never runs dry. With comparatively simple materials he works deftly and convincingly, without affectation and with a sincerity that is worth more than rubies, yea, than much fine gold.

HYMNUS AND SUMMER FANCIES, by Rossetter G. Cole; published by the Arthur P. Schmidt Company, Boston.

"Hymnus" is dedicated to Albert Cotsworth and is by way of being a birthday present for his seventieth birthday, which was celebrated with a remarkable outpouring of affection and good will from his fellow organists. Mr. Cole's "Hymnus" is simple and full of a serene dignity. It is pre-eminently "churchly" and, while it will probably never find its way into the moving-picture theaters, it will make an ideal service prelude or postlude. It is to be recommended especially to the two-manual organist who finds much of the more complicated modern music beyond the capacities of his instrument.

"Summer Fancies" is a light and graceful composition for flutes and strings. Like all of Mr. Cole's work, it is very musically, avoiding the trite and obvious on the one hand, without falling into labored artificiality on the other. The composer suggests that the title "Pastoral Meditations" be used for church programs.

RURAL SKETCHES, by Gordon Balch Nevin; published by Clayton F. Summy Company, Chicago.

Gordon Balch Nevin may be likened unto Sinclair Lewis, the depicter of contemporary every-day life. His Sketches of the City has been and

still is popular with recitalists and public and now, having shown us Main street, he has counterbalanced it with a group of Rural Sketches. There are five of them—"At Dawn," "Song of the Hunters," "O'er Still Meadows," "The Carnival Show" and "Twilight Memories." The pieces are short and appropriately descriptive. "At Dawn" is "a study in crescendo, beginning pianissimo and ending full organ, maestoso, as the dawn grows from the first streaks of light to the blaze of the full-orbed sun." "Song of the Hunters" gives full opportunity to the tuba, cornopean, gboe, French horn and the full-throated reeds. Throughout "O'er Still Meadows" runs an ostinato figure of three repeated notes, which should, if possible, be played on the chimes, suggesting the sound of distant church bells. "The Carnival Show" is a clever presentation of a hurdy-gurdy, the kind of a piece that makes the audience smile with good humor, with a startling glissando for the solo tuba to wake them up at the end. "Twilight Memories" is a dreamy melody for clarinet with a soft accompaniment for strings and harp.

CRADLE SONG ON "ST. SYLVESTER" AND POSTLUDE ON "ST. GERTRUDE," by George A. Burdett; published by the Arthur P. Schmidt Company.

Mr. Burdett continues his admirable dissertations on familiar hymn-tunes, which began with the "Postlude on Alford" and the "Meditation on Toplady." The tune "St. Sylvester" is sung to the hymn "Jesus, Tender Shepherd, Hear Me," and Mr. Burdett has fashioned it into a most appealing and captivating little cradle song, full of tender sentiment. "St. Gertrude" is our old friend "Onward, Christian Soldiers," and Mr. Burdett's elaboration of it is in the style of a full-voiced postlude. It is impossible to escape from such a striking and familiar strain and the phrases of this popular tune are woven in and out of the fabric in such a way that even he who runs cannot fail to hear.

Rogers Opens Toledo Memorial.

A three-manual built by M. P. Möller for the First Unitarian Church of Toledo, Ohio, and known as the "mothers' memorial," was formally opened Oct. 29 with a recital by James H. Rogers, the Cleveland organist, composer and critic. For this occasion Mr. Rogers offered this program: Prelude to Third Sonata in C minor, Guilmant; "Hymn Prelude," Darke; Intermezzo, Wolf-Ferrari; "Rondo Francaise," Boellmann; Second Sonata, Rogers; Andantino (from the Eighteenth Psalm), Saint-Saens; "Cortege," Debussy; "By the Waters of Babylon," Stoughton; Menuet, P. E. Bach; Andante from the String Quartet in D, Tchaikowsky; "Marche Triomphale," Dubois.

Boy Wins Organ Tuition.

James D. Hagerty of St. Paul is entitled to a year's tuition from Hugo Goodwin, municipal organist. He was unanimously chosen by the judges after an audition in which eight candidates presented themselves for the scholarship which, under the department of education, was offered recently to promising young musicians enrolled in the high schools of St. Paul. The judges were R. Buchanan Morton, George H. Fairclough and Gerhard T. Alexis. James Hagerty, who is 17 years old, is a student at the Cretin high school.

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MUSIC TEACHERS TO MEET.

Important Conferences Dec. 26, 27 and 28 in Pittsburgh.

The Music Teachers' National Association, which will hold its forty-fifth annual meeting in Pittsburgh, Dec. 26-28, with the Hotel Schenley as headquarters, announces the first session for Dec. 26 at 3 p. m., to be followed by an informal dinner in the hotel at 6:30. The evening will be devoted to a social meeting under the auspices of Pittsburgh musical organizations. The annual business meeting will be held at 11:30 Thursday. The afternoon will be devoted to the recently organized committee on college and university music, with Dean Henry Bellamann of Chicora College, Columbia, S. C., as chairman.

The morning session, Friday, Dec. 28, begins with papers representative of research material and continues with reports from standing committees of the association. These are: American music, chairman, Francis L. York of Detroit; organ and choral music, chairman, H. D. LeBaron, Ohio Wesleyan University; community music, chairman, P. W. Dykema of University of Wisconsin; history of music and libraries, chairman, William Benbow of Buffalo; public school music, chairman, Edward B. Birge, University of Indiana; standardization, chairman, H. L. Butler of Syracuse University; affiliation, chairman, J. Lawrence Erb of the American Institute of Applied Music; colleges and universities, chairman, H. H. Bellamann of Chicora College; national conservatory, chairman, J. Lawrence Erb.

The final session will be held Friday evening, when the speakers will include Carl Engel of the music division of the Library of Congress (on "External Aids to Musical Inspiration"); Dr. Otto Kinkeldey of Cornell University, and P. W. Dykema of the University of Wisconsin (on "Some Impressions of an Itinerant Consultant").

Recitals by Riemenschneider.

Albert Riemenschneider, the Cleveland organist, had the following recital engagements in November: Baldwin-Wallace Conservatory, Berea, Ohio, Nov. 6; Armistice Day program, preceding an address by Congressman Upshaw at the Masonic Auditorium, Nov. 11; New London, Ohio (opening recital), Nov. 15; Columbus, Ohio (opening recital), Nov. 16; Elyria, Ohio (Guild program), Nov. 18, and Lakewood M. E. Church, Nov. 25. The Columbus recital was Mr. Riemenschneider's seventh in that city.

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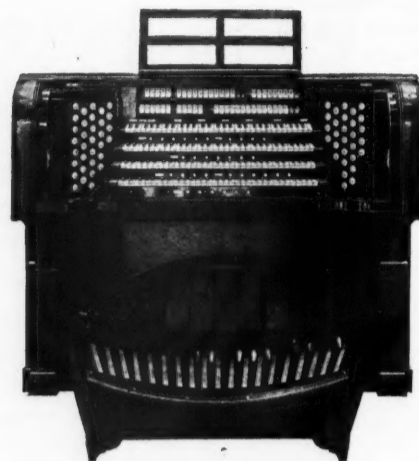
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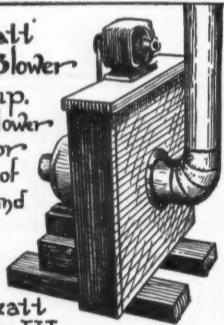
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Contract for Instrument for Catholic Church at Coeur d'Alene.

The Mudler-Hunter Company of Philadelphia has been awarded the contract for a two-manual organ for St. Thomas Catholic Church, Coeur d'Alene, Idaho. It will have nineteen stops. Each manual will have a separate expression chamber. The scheme includes:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Viola D'Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.

A two-manual Mudler-Hunter organ was opened recently by Harry Sykes of Lancaster, Pa., in Zion Lutheran Church, Marietta, Pa. The Mudler-Hunter Company also is building a large two-manual and echo organ for Bethel Lutheran Church, Trenton, N. J., and a two-manual for Our Lady of Mount Carmel Catholic Church, Philadelphia.

Death of Albert T. Wittich.

Albert T. Wittich, 80 years old, died at his home in Milwaukee late in October. Mr. Wittich studied the organ under John Zundel at Henry Ward Beecher's church. He later acted as organist in churches at Columbus, Cincinnati and Dayton for over thirty years. He is survived by his widow, two sisters, and three brothers. Funeral services were held in Miamisburg, Ohio.

To Represent Bennett Organ,

William E. Beazley, well-known Chicago organist, has been appointed representative of the Bennett Organ Company of Rock Island, Ill., with headquarters in Chicago, and will have charge of sales in the city and adjacent territory. Mr. Beazley has taken up his new work with enthusiasm.

The senior glee club of the Chicago Normal College, under the direction of H. W. Fairbank, the Chicago organist and director, whose annual concert by the united Sunday school choirs is a prominent event, sang on a program arranged by Henry Purmort Eames, pianist, at noon Nov. 19, at the school. Four selections were given by the club.

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The results have justified our action. The organ is now fully restored to its original condition and we congratulate you on your painstaking care and successful work.

[Signed] WILLIAM A. HUDSON, Pastor.

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News Notes from Boston

By S. HARRISON LOVEWELL

The Ernest M. Skinner Company has built a large three-manual organ for the new Congregational Church at Wellesley as a memorial to Miss Julia Eastman, who was noted as an author and the founder of Dana Hall Preparatory School for Girls. This fine instrument, standing in a spacious chancel, was opened with a recital by Francis W. Snow, organist of Trinity Church, Boston, on the evening of Oct. 29. His program, containing novelties as well as standard works, was as follows: Passacaglia et Thema Fugatum, Bach; Andantino, Bridge; Scherzetto, Arabesque and Divertissement, Vienne; "Rosace," "Campanile," and "Tu es Petrus," Mulet; Verset, Cantilena and Finale, Dupre; "Chant de Mai," Jongen, and Chorale in A minor, Franck.

E. Rupert Sircom is organist and choirmaster of the First Unitarian Society at West Newton. The new chancel and remodeled organ have been recently dedicated (the church edifice is one of the finest Cram buildings in Greater Boston), and on Sunday afternoon, Nov. 4, Mr. Sircom played the following recital program: Fantasia in G minor, Bach; Adagio from Symphony No. 6, Widor; Good Friday Music from "Parsifal," Wagner; Chorale in B minor, Franck; Scherzo, Vienne; Minuet from Concerto No. 9 and Musette from "A Masque," Handel; March in D major, Guilmant.

When John Hermann Loud, F. A. G. O., dean of the New England chapter, opened the four-manual organ built by Möller in the First Lutheran Church at Worcester, Oct. 23, he received a veritable ovation. As a special feature of his program he improvised on the National Hymn of Sweden and at its close, amid great enthusiasm, the congregation rose and sang the hymn with rousing effect. As the various sections of this new organ are placed in different parts of the church as "floating" organs, the console is complicated, but the instrument is a fine one in all respects. The program on this occasion met with splendid approval and was as follows: Toccata in F major, Bach; "Song of the Basket Weaver," Russell; "In Friendship's Garden," Maitland; Fantaisie in E flat, Saint-Saens; Madrigal, d'Antalffy; Melody in C, Wolstenholme; Scherzo, Gigout; "Dreams," Stoughton; "Scherzo Symphonique," Guilmant.

With a few changes in selection and with the assistance of solos for violin and for alto voice, Mr. Loud repeated his program at the Pine Street Congregational Church, Lewiston, Maine, the evening of Nov. 7. His recital at the Park Street Church Oct. 29 was undoubtedly the finest program in the matter of finish and expression that he has played in a long time. His improvisation upon "Jesus, the Very Thought of Thee" was admirable and an enviable piece of musical extempore craftsmanship.

Although suffering with a bad finger as a handicap, William E. Zeuch is continuing his popular recitals at the South Congregational Church Sunday noon. It is said that more people attend these weekly recitals on one of the best concert instruments in Boston than attend the regular services. That is a sufficient guaranty of "popularity." In memory of Mrs. Robert D. Evans, donor of the organ, Mr. Zeuch played the following program Nov. 18: "Hora Gaudiosa," Bossi; "Song of the Chrysanthemum" and "Ariel," Bonnet; Fugue in D, Guilmant; "Kammenoi Ostrow," Rubinstein; Intermezzo, Hollins; Polonaise, Chopin.

It has been learned on good authority that Thompson Stone, who has been organist and choirmaster at Second Church, Audubon Circle, for several years, is to become organist and choirmaster at the Congregational ("Community") Church at Wellesley.

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Geo. A. Burdett, Break Forth into Joy (Christmas).....	12
Harvey B. Gaul, Give Thanks Unto the Lord (Thanksgiving)....	12
G. F. Hamer, There Were Shepherds (Christmas).....	15
H. L. Heartz, O Little Town of Bethlehem (Christmas).....	12
A. W. Lansing, Thou Crownest the Year with Thy Goodness (Thanksgiving)	12
Wm. Lester, The Light of God (Christmas).....	12
Frederick Maxson, The Grace of God (Christmas).....	12
C. P. Scott, The Prophet of the Highest (Christmas).....	12
Wm. R. Spence, All Hail Thou Day of Gladness (Christmas).....	12
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Tellers-Kent Three-Manual Played by Albert Riemenschneider.

The dedicatory recital on a three-manual organ built for the Third Avenue Methodist Church of Columbus, Ohio, by the Tellers-Kent Company of Erie, Pa., was played on the evening of Nov. 16 by Albert Riemenschneider, the Cleveland organist and director of the Baldwin-Wallace Conservatory at Berea, Ohio. Mr. Riemenschneider gave a program which included: Allegro (Sixth Symphony) and Andante Cantabile (Fourth Symphony), Widor; Minuet, Boccherini; Chorale Prelude, "My Inmost Heart," and Fugue in G minor, Bach; "Marche Funebre et Chant Seraphique," Guilmant; "Evening Bells and Cradle Song," Macfarlane; Intermezzo from First Suite, Rogers; First Concert Study, Yon; "Gesu Bambino," Yon; Toccata (Fifth Symphony), Widor.

Following is the scheme of stops of the new organ:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
2. Gemshorn, 8 ft., 73 pipes.
3. Viola da Gamba, 8 ft., 73 pipes.
4. Doppel Floete, 8 ft., 73 pipes.
5. Chimes (Class A Deagan), 21 tubes.

- SWELL ORGAN.**
6. Bourdon, 16 ft., 73 pipes.
7. Violin Diapason, 8 ft., 73 pipes.
8. Salicional, 8 ft., 73 pipes.
9. Aeoline, 8 ft., 73 pipes.
10. Stopped Diapason, 8 ft., 73 pipes.
11. Harmonic Flute, 4 ft., 73 pipes.
12. Oboe, 8 ft., 73 pipes.
13. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
14. Viola, 8 ft., 73 pipes.
15. Dulciana, 8 ft., 73 pipes.
16. Melodia, 8 ft., 73 pipes.
17. Flute d'Amour, 4 ft., 73 pipes.
18. Clarinet, 8 ft., 73 pipes.
19. Harp Celeste (Kohler-Lieblich), 49 bars.

- PEDAL ORGAN.**
20. Open Diapason, 16 ft., 32 pipes.
21. Bourdon, 16 ft., 32 pipes.
22. Dolce Flute, 8 ft., 32 notes.
23. Lieblich Gedeckt, 16 ft., 32 notes.

T. William Street has left San Antonio, Tex., to accept the position of organist at the Majestic Theater in Austin, Tex.

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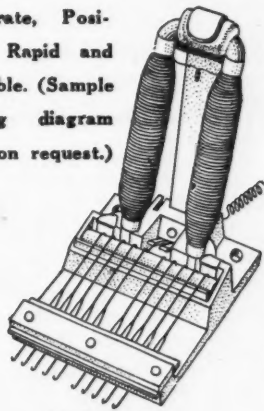


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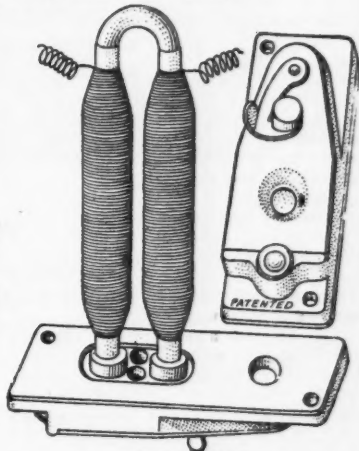
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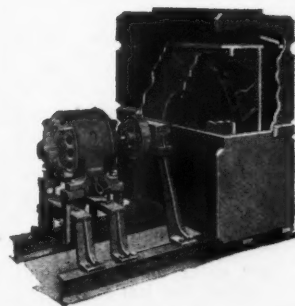


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Bach's Complete Works for Organ, as Played at Montreal by Dupré

A Review by Alfred E. Whitehead,
Mus. D.

The spirit of the great cantor must surely have been hovering above the beautiful little Presbyterian Church of St. Andrew and St. Paul, Montreal, during these last three weeks—three weeks which will be unforgettable by the music-lovers of this city. Repeating his tour-de-force of performing the whole of the organ works of J. S. Bach, Marcel Dupré has made history of an epochal nature in the musical annals of this country.

It would be interesting to review here the growth of the Bach cult, to show how events have led up to this colossal undertaking, but, as these notes have to be hurriedly written, I shall not attempt it. Suffice it to say that the great French virtuoso has amply demonstrated the utter folly of the epigram which defined a fugue as "a composition in which the voices entered one after another, while the listeners departed one after another." In proof of this I will say that at the first recital only a moderate audience was seen. The number grew, however, until the last program was reached, which was heard by a packed church. In this large audience were to be seen not only all the leading organists, French and English, but pianists like Laliberté, violinists like Saul Brant and Florence Hood, and singers like Harold Key. These listened in rapt attention, proving that this was not a festival for organists merely, but for all musicians and music-lovers.

Of the ten recitals, the writer was fortunate enough to attend seven—or, rather, he was unfortunate in having to forego three—and one of the three was that devoted to the sonatas! How I regretted missing the sonatas—the Bach sonatas played by Dupré!

Most of the programs included some very well-known works and certain others equally little known. The first was of this order. And one of the lesser-known works, the Prelude and Fugue in C major (Prelude known as the "Easter" Prelude) was easily the gem. Of this, a joyous and sparkling rendition was given, making it a thing of rare beauty. Much enterprise and ingenuity was shown in the registration of the fugues, in so far as not two fugues played on the same program were registered similarly. Quite frequently the impression was forced upon one that treatment of a particular movement (especially did this seem true of the fugues) was arranged not merely to bring out its essential features of structure and its mood, but also to differentiate it more or less sharply from others on the same program. I found myself wondering at times if the same registration, or one nearly similar, would be decided upon if the work in question were the only Bach number on a program of a more varied nature.

Mr. Dupré claims that he plays Bach as Bach himself did. I believe Widor makes the same claim in his great edition of the Preludes and Fugues. There were many and notable divergences of opinion between the two authorities—between the instructions given by Widor and the playing of Dupré. However, it must be conceded that in nearly every point of difference, Dupré's treatment seemed logical, sane and reverent. Perhaps the feature in which he most sharply differs from Widor is in his choice of tempi. In the opinion of many of his auditors here he erred on the side of excessive speed. His amazing technique, truly colossal, enables him to play the most complex Bach works at any speed he chooses, with the result that such things as the Toccatas in F and C, the Fugues in A minor, B minor, G minor, certain of the chorale preludes (the lovely "Sleepers, Wake!" most assuredly), and, I am to'd, most of the sonata movements, seemed to suffer in this respect—not acoustically, as the church is well-nigh perfect, but in the creating of the requisite mood and atmosphere. The D major fugue, on the other hand, played at breathless

speed, and impeccably, seemed to gain by this tempo—it is surely among the greatest of scherzos! Another movement which a high rate of speed suited was the lovely A major Prelude, which became a fleeting vision of wonderful beauty.

The second recital, devoted largely to chorale preludes, brought out sharply Dupré's liking for the use of a single stop on uncoupled manuals. What charming webs were woven by means of, say, a stopped diapason (swell) contrasted with a quiet gamba (choir)! This is a lesson to be learned by many organists—that single stops are the most colorful and characteristic for soft passages. Then there was the use of the twelfth and of soft mixtures. I must confess that, until I heard Dupré a year ago, this was unknown to me. Listening to these Bach recitals has proved that the most charming, piquant and colorful combinations can be obtained by means of a delicately-voiced mixture of three, four or five ranks, heard together with a stopped diapason or soft flute or gamba. Dupré uses these colors for solo passages or for soft three or four part work on the same manual, with very beautiful effect.

The manuals and pedals more often than not were uncoupled. In many of the louder movements the pedals were uncoupled throughout. How much this added to the purity of the registration will be imagined by those of your readers who have the good taste to follow this procedure themselves.

I must mention another feature of registration which was very frequently in evidence. Dupré does not change his registration just for the sake of making a change. In fact, many things were played throughout without change, even movements of some length, such as the Prelude in C major, nine-eighth time.

Time after time I was impressed with the beauty of some of the compositions which are hardly ever played. How lovely was the Canzona, with the touch of the unearthly at the close of the first section! I shall play this gem frequently. How spirited the fugue which follows the "Easter" prelude, also the prelude itself. Then there was a Fugue in C minor in the third recital which I have been unable to unearth—it was glorious and gloriously played. And at least two groups of the chorale variations, "O Christ, Who Art the Cheerful Day" and "All Hail, Thou Goodly Jesus," should be more often played.

What shall we say of the "Orgelbüchlein"? The chorales included herein contain some of Bach's loveliest and most intimate music, and every lover of the master should play them frequently. All were notable, but, writing from memory, I think the best were "In dulci jubilo," "In Thee Is Joy" (this ought to be as popular as Widor's Toccata—it contains all the elements of popularity), "Lord God, Open Thine Heavens," "O Man, Bemoan Thy Heavy Sins" (surely one of the loveliest melody lines ever written and quite as beautiful as the slow prelude on "O Come, Thou Saviour of the Gentiles" which it resembles somewhat), "By Adam's Fall" (which was registered in a most striking and significant manner—manuals, great organ diapasons—uncoupled, of course—pedals, eight and sixteen-foot, coupled to swell reeds. Imagine the stark and sinister effect! Dupré assured me afterward that this is what Bach intended—that tradition says Bach himself played it in this manner), and "I Call Thee, Lord Jesus" (what a tender plaint!). Many more could be enumerated.

I have space to mention only one more recital, the last. The program was a gigantic one, consisting of the Passacaglia (which was played rather inflexibly), the Fugue in C minor and the five Toccatas and Fugues. The so-called "Dorian" Toccata was run off at a good speed. I have never warmed up to this, but was looking forward to the fugue, which disappointed me. It is surely one of the biggest things Bach wrote, not merely technically—and everybody knows what a tour-de-force of composition it is—but as a vehicle for expression. It is epic, spacious, yet highly poignant, and I felt it should have received a more colorful treatment, especially the peroration. Again I felt that Dupré

was holding back, probably to cause the mighty F major Toccata and the well-known Toccata and Fugue in D minor to become the high lights of the program. That these later received epochal interpretations goes without saying. I have already spoken of the F major Toccata. With regard to the dramatic D minor work, I will only say that an almost entirely new reading was secured—strong, virile, logical and height-storming. It was a worthy ending to a colossal undertaking.

Dupré at Oak Park.

Marcel Dupré's only Chicago recital this fall, which was played Nov. 5 at Grace Episcopal Church, Oak Park, drew an audience which filled the large new edifice to the chancel. In addition to Grace Church people and others from Oak Park, many organists went out from the city to hear the French virtuoso and felt well repaid for the time spent. Mr. Dupré played a rigidly classical program at the opening, interpreting the Bach Toccata, Adagio and Fugue in C major, Clerambault's "Dialogue" and the Finale in B flat major of Cesar Franck. Then there was a reading of Schumann's well-known Canon in B minor which fairly scintillated and showed Mr. Dupré at his best as a color artist on the organ. His own "Variations on an ancient French Noel" were interesting because of their origin. Using an ancient theme of his own land he created "a set of variations highly original, the inspiration for which he ascribes to his American tours and the organs he met on his travels. That these organs had varied tonal effects which he strove to reproduce was evident. The climax in the last variation was decidedly brilliant. As the closing number came the usual improvisation, the achievement for which Dupré is most famous. His symphony, in this case, built on themes by George H. Clark of Grace Church, E. Stanley Seder of the Oak Park First Congregational Church, and others, consisted of an allegro, an adagio which made clever use of the solo stops, a scherzo which evidenced the fertile musical mind of the French

organist, and a dashing finale and fugue.

Special Service at Cathedral.

The choir of the Cathedral of St. John, the Divine, New York, under the direction of Dr. Miles Farrow, had a recital of sacred music Sunday evening, Nov. 18. Channing Lefebvre, organist of Trinity Church, was at the organ, and the soloist was Arthur Kraft. Bach's anthem for double chorus, "Blessing, Glory and Wisdom," seldom heard, was sung, besides Liszt's setting of the Thirteenth Psalm, for tenor solo and chorus. At the offertory Davies' "God Be in My Head," was sung. The organ postlude was the Bach Fugue in A minor.

Dr. Mansfield in London.

Dr. Orlando A. Mansfield, Mus. D., late professor of theory and composition at Brenau College, Georgia, who returned to England for the benefit of Mrs. Mansfield's health, has resumed his duties as examiner for the London College of Music and, in addition to occasional lecturing, organ recital and private teaching engagements, will be occupied with the production of literary and musical material for publication in England and America.

Alumni to Give Organ to School.

Students of Winona Teachers' College at Winona, Minn., have joined alumni in a campaign to raise funds to purchase an organ for the new college building being constructed. The organ is to serve as a memorial to replace nearly forty class memorials lost when the old college building was destroyed by fire.

N. Lindsay Norden gave a Mendelssohn program at the Second Presbyterian Church of Philadelphia on the evening of Nov. 4 in honor of the seventy-sixth anniversary of Mendelssohn's death. Frederic Cook, violinist, and Vincent Fanelli, harpist, both of the Philadelphia Orchestra, assisted the choir.

NEW OCTAVO MUSIC

Sacred—Women's Voices.

HOSMER, E. S.—Hark! Hark! An Angel Throng. (Three-part)

Octavo No. 13,703 12

A very songful number with an easy harp-like accompaniment. The voice parts are easy; and a more emotional middle section is given alternately to the Altos and Sopranos.

Secular—Women's Voices.

HOLLMAN, JOSEF—Love Song (Chanson d'amour). Arr. Victor

Harris (Three-part) Octavo No. 13,752 15

The exquisite romantic beauty of the song has been ingeniously transferred to this choral version, and the important 'cello obbligato is retained. Should, however, an instrument not be available, Mr. Harris has written the part likewise for Solo Alto (or a few voices), thus employing the rich counter-melodies.

HUERTER, CHARLES—Pirate Dreams. (Three-part.) Octavo

No. 13,715 12

One of the most successful of modern songs now presented in a choral arrangement especially suited to its delicate charm—as Trio for Women's Voices. It is easy, invites to delightful tonal effects, and has a graceful, rippling accompaniment.

NEGRO SPIRITUAL—Were You There? Harmonized by Charles

Fonteyn Manney. (Three-part.) Octavo No. 13,761 10

This is probably one of the noblest and most emotional of negro spirituals, and the editor has obtained some extraordinary effects of dramatic or pathetic power. It gives to all the singers in this choral version opportunity for harmonic and melodic expressiveness.

TCHEREPNIN, N.—Cradle Song. Op. 7, No. 6. Choral version

by Victor Harris. (Three-part.) Octavo No. 13,729 12

In arranging this song, now a favorite with concert singers, Mr. Harris has adapted from the piano part a rocking figure and given it to the Alto. But not throughout; for passages in imitation and melodic leads in all three voices lend musical enrichment, and yield interest to the singers.

Secular—Mixed Voices.

GAUL, HARVEY B.—For the Numberless Unknown Heroes.

(Eight-part.) Octavo No. 13,760 30

This fine work was awarded the prize for the 1921 Mendelssohn Club competition, Philadelphia. The words are Whitman at his best; the music perfectly companions the text in its virile rhythms, its stark grandeur of mood.

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Interesting Experiences in Organ Broadcasting

By PARKE V. HOGAN

So much has been written about broadcasting that little worthy of comment remains. Moreover, the columns of *The Diapason* are not the place for a disquisition on the technical aspects of the art. The many radio magazines make it their business to apprise their readers of the progress in methods of both transmission and reception. What shall be written here, therefore, will have to do with the broadcasting of organ music only, and will be of interest only to radio fans who are also interested in matters pertaining to the organ.

Experiment has proved that certain qualities of tone are "copied" by the microphone better than others. The stops reproduced with greatest fidelity are the diapasons and flutes. The reeds record well, but the reason is likely their power rather than their quality. Strings are difficult of reproduction. In the sixteen-foot pitch only a stop such as a violone or saxophone will "go over." Sixteen-foot bourdons and diapasons are useless in the first octave.

The making of a properly-balanced program is a matter of some importance and requires much careful consideration. What the fans like is easy to discover from their letters, and we make it a point to give them what they want, within reason. We feel, however, that our broadcasting should have some educational value and that really worthy organ music should be given. We believe the fans should be made to take it whether they like it or not. Indeed, our attitude in this respect has been commended by people who have written that they are learning to appreciate good music through our efforts.

We have found, too, that a vocal solo, duet or quartet serves well to relieve the monotony of program or organ music. On the day of the funeral of President Harding we broadcast a memorial service from the studio. It was such a service as would be held in a church, the only difference being that it was done in our studio and strictly for broadcasting purposes. The president's favorite hymns were sung by a fine quartet. A splendid address was given and suitable Scripture was read. No announcements were made during the service. Many letters expressed the appreciation and thanks of the writers for this service, some of them from great distances.

There can be no doubt as to the popularity of organ music as received by radio. Such expressions as "Delighted with your program," "We wish you would broadcast oftener," etc., are common in our mail.

Prior to November, 1922, more or less numerous attempts were made to broadcast organ music. These efforts, however, were of a sporadic nature so far as organ music per se was concerned, and most of the organ music broadcast was that incidental to church services.

In November, 1922, the Westinghouse Electric Company, in its quest for an organ which had the tonal requirements, and was compactly built, discovered the residence organ in the studios of the Estey Organ Company. Arrangements were made which were mutually agreeable to the Estey Company and the Westinghouse Company, and a permanent wire was installed between the Estey studio at 11 West Forty-ninth street, New York, and the broadcasting station at Newark, N. J. Nov. 26 the first of a definitely planned series of organ recitals was broadcast. This first recital was unwittingly to become an important step in the art of broadcasting music. The *Daily Mail* of London on Nov. 27 printed an account of the unique experience of J. H. Ridley, an electrical engineer of Croydon, Surrey, who heard at 1:15 a. m. on Nov. 27 the call WJZ and an announcement that an organ recital was about to begin from the studios of an organ company in New York. It is

interesting to note here that at 1:15 a. m. Nov. 27 in London it was 8:15 p. m. Nov. 26 in New York, and that 8:15 p. m. Nov. 26 was the time the recital began. R. E. Williams of 29 Holborn road, Holyhead, reported that he, on the morning of Nov. 27, heard the "Poet and Peasant" overture given by an organ company in New York, and that the music was so plain and loud that it could be followed with the telephone on the table and the listener two feet away. The overture was the first number on the program of Nov. 26.

The nature of these reports permits no doubt as to their authenticity, but for the sake of record they were verified by the London offices of the Estey Company and the Westinghouse Electric Company. If further evidence were necessary it might be found in letters from Alec W. House, electrical engineer of York, England, who writes: "We have several times been able to pick up your concerts, which have been most interesting." Many letters have come also from A. S. Fleming of Escric, York, England, who has been in constant correspondence with the writer since December, 1922, as a result of his having heard the Estey recitals.

This broadcasting business is many-sided. Not the least interesting of its aspects is the human side. A postal card dated D—, Wis., Nov. 27, 1922, reads:

I am enjoying your program very much to-night, Sunday, Nov. 26. I can hear it very plain.—O. S.

P. S.—I live on a farm.

One needs but little imagination to realize in the face of such evidence what a tremendous boon to humanity broadcasting has become. A communication in a very shaky hand, and obviously from an elderly man, reads as follows:

Estey Organ Company.

Dear Sirs: Last night I set here and heard Recital from Your Organ Broadcasted from the WJZ Station and you would thought you was there it was fine and am thanking you for your interest of broadcasting it as it will be told all over the town it was fine. Yours truly,

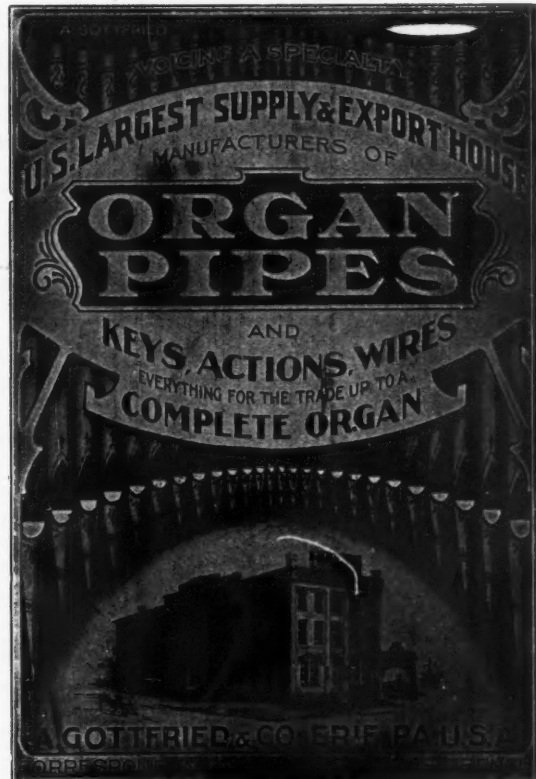
F. L. S., —, Maine.

In another letter from the extreme northern part of Maine the writer said that his employer had been bed-fast for eight months and that he believed his friend's life would be prolonged if he could hear his favorite piece played on the organ. He gave the name of the longed-for piece, which was, strange to say, the Minuet from "Don Giovanni." It is a true joy to serve such as these.

Of the 563 (last official report) broadcasting stations only a small number, relatively, broadcast organ music. The reason for this is, obviously, that the cost of a suitable organ and the finding of a place for it in a broadcasting studio present a serious difficulty. It may be said in a general way that only the stations which do remote broadcasting send out organ music.

Perhaps a word as to just how remote the broadcasting is done may be of interest. Two wires are run from the station to the source of the music or speech, and a microphone, which in principle is nothing more or less than a fine and elaborate telephone transmitter, is placed in the circuit. It is so sensitive that it will respond to a whisper several feet away. The sound is "picked up" by this microphone and passed along to an amplifier which puts it on the "line" (the two wires running between the broadcasting station and the source of sound). Upon reaching the control room of the station, this energy is amplified once more and sent out into the air to be received anywhere within a radius of 3,000 or more miles—depending upon the sensitivity of the receiver and the skill of the operator. Thus it will be seen that the original sound waves are converted into mechanical energy (the vibration of the microphone diaphragm); then into electrical energy, which condition obtains until the radiated waves are caught by the receiver and converted back into mechanical energy—this time the vibration of the 'phone diaphragms—and by this vibration into audible sound waves identical in quality with those originally picked up by the microphone.

It is interesting to note that all this happens practically instantaneously.



We are informed that radio waves travel at the rate of 186,000 miles a second. These are staggering figures and mean little ordinarily. An experience such as befell the writer serves adequately to attach real significance to such a statement. While listening to an organ recital a man whose home is thirty miles from the Estey studio called the writer on the 'phone and placed his loud speaker to the telephone transmitter so that we might hear what he was getting out of the air. With the other ear we could hear what was being played on the organ in the next room. Thus we heard with one ear music thirty miles away and with the other music about thirty feet away, and the music from the distance was absolutely synchronous with that of the organ in the next room.

The Radio Corporation estimates that WJZ reaches an audience of 800,000. The government places an estimate of 1,250,000 listeners in the territory covered by WJZ. We feel that an audience of such proportions makes worth while our best efforts.

The co-operation of Charles B. Popenoe, manager of programs, and his able assistants, Miss Bertha Brainard and Miss Helen Guy; J. Milton Cross and Thomas Cowen, announcers, and Messrs. Hiller, Guy, Jackson, Faulkner and Freeman, operators, not forgetting Carl Dreher, radio engineer in charge of the present station, and George Bliziotos, engineer in charge of the old WJZ station at Newark, has been a delight all through the fifty recitals given up to the time of this writing.

We are striving to make our broadcasting better and better and to this end would welcome criticisms of a constructive nature from organists who are radio fans.

J. Riley Chase, the Spokane, Wash., organist, is playing this year for the Unitarian Society, which holds its services in the Clemmer Theater, where Mr. Chase presides over a four-manual Kimball organ.

LUTHERAN MUSIC IS THEME.

Convocation Held at Kitchener, Ont.—Choral Vespers a Feature.

The second convocation at Kitchener, Ont., under the auspices of the committee on church music of the United Lutheran Church in America was held Nov. 12 in St. Matthew's Church. About forty congregations were represented by members of choirs, directors and organists. The representatives of the committee, Professor Luther D. Reed, D.D., and the Rev. J. F. Ohl, D.D., Mus. D., both of Philadelphia, and the Rev. Gomer C. Rees, D.D., of Lehigh, Pa., outlined the history of music in the Lutheran Church and the significance of the various parts of the liturgy, after which a singing demonstration was held in which advice was offered by the three experts.

In the evening choral vespers in which the choirs of St. Peter's, St. John's, Preston, Hespeler and St. Matthew's took part, was the feature. The theme was the "Christian Life."

The massed choir, which numbered 125 voices, rendered four anthems and a responsory, each of which was favorably received by the large audience. The anthems were: "Behold now, Praise Ye the Lord," by Calkin (French origin); "God So Loved the World" by Stainer (English origin); "Praise Ye the Name of the Lord," by Ivanoff (Russian origin), and "He Will Swallow up Death in Victory," by Matthews (American). The large edifice was filled, about 1,300 persons being present and several hundred being turned away.

Attendance from outside places numbered about 150.

Wilhelm Middelschulte played Nov. 28 at a concert in Orchestra Hall, Chicago, for the benefit of the Lutheran hospital. He played works by Bach, Mozart, Rheinberger, Smrz and others. Dec. 13 Mr. Middelschulte will give another recital at the Lutheran Church of the Redeemer in Englewood on the organ he dedicated Oct. 14.

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Nov. 21.—Rollo F. Maitland broadcast the following program on the Wanamaker organ Oct. 24: Overture to "Tannhäuser," "Dreams," "Liebestod" ("Tristan") and Introduction to Act 3, "Lohengrin," by Wagner.

The first service of the season by the men's choir of St. Mark's Church was given Nov. 21. The organists were Lewis A. Wadlow, Andrew Wheeler and Harold W. Stout.

James C. Warhurst played "A Song of Adoration," by Stoughton, "Prelude Heroic," by Faulkes, and "Sortie," by Rogers, at a recent recital in the First M. E. Church of Camden, N. J.

"Mors et Vita," an almost unknown oratorio by Gounod, was performed in part by the choir of St. Paul's Presbyterian Church Nov. 18 under the capable direction of the organist, Russell K. Miller.

The new Hall organ in Henry Presbyterian Church, Overbrook, was played in a dedicatory recital Nov. 18 by Rollo F. Maitland.

Felix Potter has resumed his Sunday evening recitals at Holy Trinity Chapel. Radio devotees will remember the beautiful music of the chapel organ last winter.

The "City of God," by Matthews, was given by the choirs of St. Michael's and St. Paul's under the direction of William T. Timmings, at St. Michael's Lutheran Church, Oct. 28.

Miss Jennie M. Carroll, organist of Old Swedes' Church, gave an elaborate mu-

sical program on the occasion of the visit of the Lutheran Bishop of Sweden, Calvin's Te Deum in G. Guilman's "Lamentation" and "What of the Night?" by Thompson, being the more important.

TO AWARD CONCERT SEATS.

Gift of Joseph Berolzheimer to Guilman Organ School Pupils.

City Chamberlain Joseph Berolzheimer has provided seven sets of season tickets (thirty-five seats) for the concerts of the Boston Symphony Orchestra in Carnegie Hall, New York, to students of the Guilman Organ School, as has been his custom for several years. The seats will be awarded to the students who merit them.

The first re-union of the alumni association, of which the chamberlain is honorary president, was held Nov. 26. Dr. Carl gave a travelogue on his recent trip to Egypt and the near East, illustrated with views collected on the cruise.

Carolyn M. Cramp, the gold medal student of 1923, played a successful radio organ recital Nov. 27, in the auditorium of John Wanamaker, New York, before a large audience. Miss Cramp will play a recital before the Organ Players' Club of Philadelphia the first of December.

Edward A. Hanchett is now organist at the Victory Theater in Fayetteville, Ark., and also plays at St. Joseph's Catholic Church. In the latter position he has an excellent children's choir.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

The Weekly News Reel.

A single reel that is invariably included in the picture program is the semi-weekly news reel. The most important is the Pathe News, while the Universal, Fox and International are similar.

We were asked recently why orchestra leaders and organists played marches on this subject for the greater part of the film, and replied that: (1) The scenes demanded them, what with marches of the Fascisti in Italy, the communists in Russia, the republicans and monarchists in Germany, the French and Belgian soldiers in the Ruhr, the allies in Turkey, the Greeks and Italians at Corfu, the British troops in colonial possessions, etc. Added to these are processions at exhibitions of skill, football games, police parades, school children and baby parades, etc., ad infinitum. (2) Also here is one spot on the program on which we could use brilliant and inspiring music, especially if the feature was a heavy drama, requiring tense, dramatic music. (3) Seldom is there a point in a feature comedy or other short film where a march will fit, always, of course, barring certain exceptions. Comedies require selections, four-four and two-four movements and even triple valse tempos; consequently a change to a rousing martial tempo gives life and zest to the program.

We are not in favor of the march to accompany all weekly news scenes. Sometimes it is better to play a light moderato movement, either two-four or four-four, on some of the lighter scenes, always fitting non-martial scenes with their correct atmosphere, whether it be oriental or occidental. If the feature is a hilarious comedy, it is restful to include the above-mentioned quieter tempos wherever possible in the weekly, but if the feature is a drama the march injects life into the program. To illustrate: Some quotations from previous weeklies:

Memorial to Laurier (scene)—"O Canada" (music).

Tut-Ankh-Amen's Tomb at Luxor, Egypt—"A Stroll Thro' Cairo." Derwin.

Funeral scene in Hawaii—"Mona Kiea."

Nice, France, carnival scenes—"Marche Carnavalesque." Friml.

Tokyo, Japan, Funeral of Marquis Okama—"Fou Sou Ka."

Italian army scenes—"Bersagliere March."

In the realm of college football games a march is proper enough, but "Old Eli" and "Glory for Yale," "Way We Have at Old Harvard," the Princeton, Columbia and Cornell songs contained in "College Overtures" (Schirmer) are more to the point, always playing the air of the victorious team.

During the last few months there have been many occurrences of national and international interest, such as President Harding's funeral, the discovery of King Tut's tomb, the Japanese disaster, and Lloyd-George's visit to America.

Some months before his death President Harding made the dedicatory speech at the completion of the Lincoln memorial at Washington. As a guide to future scenes we give our selections: (1) President arrives—"America." (2) President Moton of Tuskegee (colored)—"Dixie." (3) Taft and other notables—"My Maryland." (4) Photos of Lincoln—"We Are Coming, Father Abraham." (5) "Uncle Joe" Cannon, statue of Lincoln, flag, etc.—"Red, White and Blue."

As a rule play the chorus only of the national airs, but the organist must

have these pieces at his finger tips in any key, so that the music will be smooth and uninterrupted.

For the proper treatment of funeral scenes: Pathe News 64 (Aug. 9) Title: Nation honors dead President—Beethoven's "Funeral March on the Death of a Hero" and "Prelude Funere," Guilman; and on the next issue (No. 65) showing scenes in Washington and Marion: (1) "Adagio Lamentoso," Tschaiakowsky. (2) General Pershing leads parade—"Onward, Christian Soldiers." (3) Service at Capitol—"Nearer, My God, to Thee." (4) Burial at Marion (choir)—"Lead, Kindly Light."

[Continued next month.]

New Photoplay Music.

A select number of new issues (piano accompaniment) of interest to the motion picture organist from Carl Fischer:

ORIENTAL: Suite, "Egyptian Impressions," by B. Crist. (1) "Caravan" pictures the lumbering tread of the approaching and departing caravan. (2) "To a Mummy" is of a delicate texture, music finely powdered with the memory of years, haunting and elusive. (3) Portrays a priestess, "Katebet," who lived ages ago, in a simple lento air. (4) "A Desert Song" is based on a motto: "There is a feverish famine in my veins," and is a striking theme suggesting the barrenness and monotony of the desert.

"Festival at Bagdad," by Rimsky-Korsakoff, the fourth movement of the symphonic suite, "Thousand and One Nights," pictures the gay festivities of a water carnival and a later section a storm at sea, the ship being dashed to pieces on a rock.

An entirely different type of an oriental number is "A Desert Dream," by E. Biermann, which pictures an air of quiet.

SCOTCH: It is a long time since we have listed a really worth-while piece in this division, but "Scotch Pastorale," by G. Saenger, is a little gem. An original air given to oboe and clarinet is the main theme, contrasted to a secondary six-eight tempo in the minor.

WOODLAND AND SEA: "Land of the Blue Sky," a symphonic suite by Augusta Holmes, is a magnificent work. The composer, born of Irish parents, lived in Paris and studied under Lambert, Klose and Cesar Franck. (1) "Prayer at Dawn" is a largo maestoso in B major having a delicate phrase for horn, with echo effect. Then a religious gives opportunity for strings accompanied by harp. (2) "By the Sea" is familiar to many (as "En Mer") with its opening andante misterioso and the flowing barcarolle, but the advantage of this edition over others lies in the fact that the solo passages are cued in in the treble staff and thus avoid the transposition of the bothersome 'cello clef.

ITALIAN: The third movement, "Festival at Sorrento," is a boisterous tarantelle picturing the animation, vivacity and fiery exultation of the Italian populace with telling effect.

IRISH: "Londonderry Air" is an old Irish melody, "Farewell to Cucullain," and revels in the simple, appealing idioms characteristic of the emerald isle.

BRIGHT: "Spring Zephyrs," by O. Vesella, is an entrancing valse-intermezzo in G and C. Within the latter section a succession of staccato thirds gives added brilliancy. "Heart of Harlequin," by R. Drigo, proves to be a serenade—andantino con grazia—for oboe and strings, by the author of the famous serenade, "Les Millions d'Arlequins."

"Four Incidentals for the Photoplay," arranged by Joseph Marr (Oliver Ditson Company) are: (1) Allegro, by Stephen Heller, in C minor, which is decidedly different, in this arrangement, from any ordinary agitato we have seen. It is suitable for a hurry, chase or a short agitato. (2) Misterioso, by S. Bennett, in D minor, is simple to the point of severity. (3) Lento, by Bennett, is a short sostenuto in C sharp minor, in which clarinet, oboe, flute and strings have alternate voices in the musical phraseology. (4) Presto, by Bennett, in E minor, demands supple wrists in the repeated sixteenth chords.

ECCENTRIC AND GROTESQUE: "March of the Trolls," by L. Hosmer, is in D minor and F and the usual six-eight rhythm, and in this number the organist can obtain excellent results by contrasting the reed and flute sections, the latter being reinforced by the open diapason. In the major part the strings and a nasal orchestral oboe will heighten the ludicrous effects.

DRAMATIC: "My Abode," by Schubert, is arranged in E minor with horn or soft reed solo. Unflagging motion is given by the repeated triplet chords in the left hand accompaniment.

MYSTERIOUS AND DESCRIPTIVE: "Afterglow," by Frederic Grotton, is the usual seven-eight measure, and may be used successfully on quiet, reflective scenes of sunset, or, again, mysterious scenes of uncertainty and bewilderment. The constantly changing harmonies, the dissolution of one chord into another and the progressive calmness of the melody, with the extraordinary tempo, make it an unusual number for the photoplay.

Correspondence.

E. A. B.—Such a book as you inquire about is published by Mrs. M. M. Mills under the title of "Organist's Photoplay Instructions."

B. H. S.—Six months of a proper course of instruction ought to do much to fit you for theater work. An experienced theater player, who will give you practical hints, and possibly allow you to substitute for short periods on the easier films, would be your best teacher.

Opening at Holden, Mass.

The Congregational Church of Holden, Mass., dedicated on Sunday, Oct. 13, its new organ. The organ is the work of Casavant Brothers of Canada and its purchase was financed by a sale of bonds. In addition to the dedi-

cation in the Sunday morning service, a recital was given the following evening by Fred W. Bailey of Worcester, former organist of the Piedmont Church in Worcester.

Wurlitzer Buys New York Building.

An important real estate transaction by the Rudolph Wurlitzer Company in New York took place when the fifteen-story building at 116-18 West Forty-second street, wherein its main eastern offices are located, was purchased. The building fronts fifty feet on Forty-second street and extends through to Forty-first with a frontage there of eighty-five feet. The Wurlitzer Company has agreed to take the property from the Woodbury G. Landon estate and has obtained a loan of \$1,300,000 on the structure, running for a term of years.

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On Sunday, November 11th, three Three-Manual Hillgreen-Lane Organs were dedicated in the city of New York and environs: One in Holy Trinity Episcopal Church, New York City, Recital by Dr. Miles Farrow; one in Christ's Episcopal Church, Hackensack, N. J., Recital by J. H. Winant, and one in All Saints' Episcopal Church, Bayside, L. I., Recital by Nicholas DeVore.

We are wondering if this is not a record in Organ-Building History.

Other installations during the month of November are: Benson M. E. Church, Omaha, Nebr.; First Presbyterian Church, Superior, Nebr.; First Christian Church, Aurora, Nebr.; First Christian Church, Pine Bluff, Ark.; Natick Theatre, Natick, Mass., and First Church of Christ, Scientist, Honolulu, Hawaii.

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Organist of First Presbyter-
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Can you imagine anything else so alluring as to sit on the Terrace at Shepherd's Hotel in Cairo and watch the streams of Arabs, Bedouins, dervishes, Hindus, Soudanese, Turks, Armenians, Abyssinians, Greeks, Syrians, all in native dress, with people from every nook and corner of the world? Then there are the fakirs with their wares to sell—across the street a monkey dances. Then a procession advances—it is a Moslem returning from his pilgrimage to Mecca, requiring many days on a camel, but assuring his entrance into Paradise.

We dined in wonderful gardens with a balmy breeze among the palm trees, and no one hurried. Cairo is beautiful. It was a balm after the long trip, although the weather was always kind. We were impressed with the sublime grandeur of the Pyramids and the Sphinx. I was loath to leave the desert. It has many charms. The great tombs, with their slabs of alabaster! The dragoman will hold the taper behind one so their beauty can be seen. Coming back in the late afternoon we drove through the park on the banks of the Nile, radiant with the setting sun, and filled with people, for it was a Sunday afternoon. We passed the scribes seated at small tables in the public square. Ninety-five per cent of the population is uneducated, and the majority can neither read nor write. Consequently these men are kept busy and for a few pennies will write a letter in almost any language.

The mosques in Cairo are even finer than the great St. Sophia in Constantinople, which is going some. The relics from King Tut's tomb from Luxor, now in the Musee, are gorgeous. The pictures give no idea of their magnificence and beauty. The Musee itself is a wealth of wonderful things. Of course, everyone goes to the bazaars, in little narrow streets, with booths on both sides. Sometimes it takes hours to strike and complete a bargain with an oriental, and then he always gets the best of it! The goldsmiths' street is so narrow that scarcely two persons can pass on foot. I drove to Sakkara to get a glimpse of the Pyramid and then to Memphis with the great statues of Rameses II.; afterward going to Heliopolis, where a muezzin was giving the call to prayer high upon a minaret. I waited to hear him, as his voice was very musical and the chant resembled the Gregorian. This call is given five times daily at every mosque. We saw the tree under which the Holy Family was said to have remained three months during the flight into Egypt, and also the locality where Moses was found in the rushes by Pharaoh's daughter. At the Musee we saw the mummy of her father.

These few words will give a little idea of the city, which must include a sail up the Nile, which was charming. One of the boatmen played on his native drum in perfect rhythm, another danced and our dragoman sang, all with great dignity. It was with reluctance that anyone bade adieu to this

great city of beauty and charm. The Nile valley is fertile and productive. On the trip by train to Alexandria we could see it well. There we saw Pompey's Pillar, one of the seven wonders of the world.

Damascus, although different, was intensely interesting. The street called "Straight" presents a sight such as one sees nowhere else. Imagine this old thoroughfare of Bible days, filled with a continuous procession of camels, donkeys, sheep, goats, dogs and people of every kind and condition. On each side are the bazaars, where the bargaining is continuous. One never knows when the bottom price is reached. A dollar bill, however, will often do the trick. The house of Ananias is nearby, and a drive outside the gates along the city wall shows the place where St. Paul was let down in a basket to save his life. Not far from this is the house of Naaman, the Prophet. The veiled women were asking for "backsheesh" (money) as we entered the great mosque where the dust of St. John the Baptist is kept. Many of these poor women, discarded from the harems which no longer exist, seem to find it difficult to live as previously. Living conditions in oriental cities are not to be envied.

Mohammed refused to enter Damascus. He argued that as the city was a paradise on earth, should he go there he could never enter the greater paradise, and so returned to his former abode. On the long trip over the Great Desert we saw thousands of sheep with their shepherds. The great caravans of camels were of unending interest. These poor beasts are the only means of conveying merchandise, and are utilized the same as our great express companies here. We had glimpses of Tiberias, Nazareth, the Dead Sea, the River Jordan, Mount Carmel, Heifa, Jaffa and the Sea of Galilee, in which I washed my hands. Jerusalem was wonderful. In the Church of the Sepulchre the Greeks were holding a service. The temple gongs were the most musical I have heard. We entered the most sacred place in the world, holding lighted tapers. The Mosque of Omar is magnificent, standing, as it does, on the site of Solomon's Temple, with the Mount of Olives and the Garden of Gethsemane in full view.

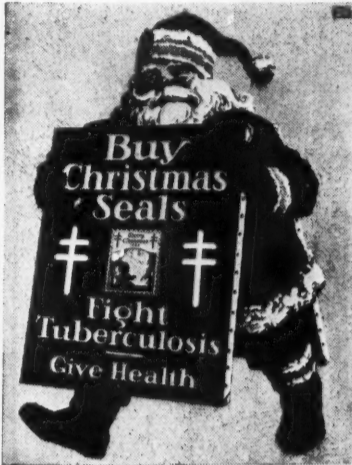
We visited the Wailing Wall of the Jews, the Via Dolorosa, Solomon's Quarries, where the Knights Templar of our party held a service, the room in which the Last Supper was held and innumerable points of interest which claim attention in the Holy City. The pavements are of cobble stones and so slippery that they give the appearance of having been polished, for they have been there for centuries. Bethlehem is only six miles away and the trip to this quiet and peaceful spot was a joy. There is still much color and oriental splendor throughout the near east and Egypt today, for a large part of the population holds to old traditions, the native dress and customs of centuries ago.

A cordial welcome was always extended by these people, living, as they do, remote from the civilization of the new world. Perhaps the most impressive sight was the appearance on the platform of the railroad station at Jerusalem of refugees from the near east headquarters. First a company of Boy Scouts in uniform marched past the train, then a company of Girl Scouts and finally a band of boys who

played remarkably well. These happy Armenian children, refugees as they were, waving the stars and stripes, and singing our national anthem, presented a sight that will always remain bright as we sped away to regain the Tuscany, which was waiting to bring us home.

The New Christmas Seal.

The little tuberculosis Christmas seal has become familiar to millions of people throughout the United States. It has been largely responsible for the increase in health activities, which in turn have been the means of reducing



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The clergy and congregation join me in congratulating you and wishing you success.

Very sincerely yours,

(Signed) LEO MUTTER,

Organist, Holy Family Church,
Roosevelt Rd. and May St.,
Chicago, Ill.

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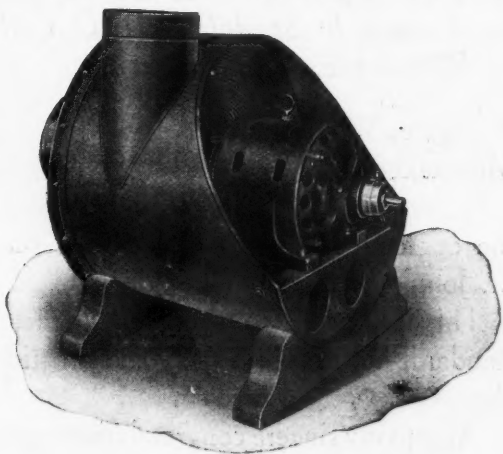
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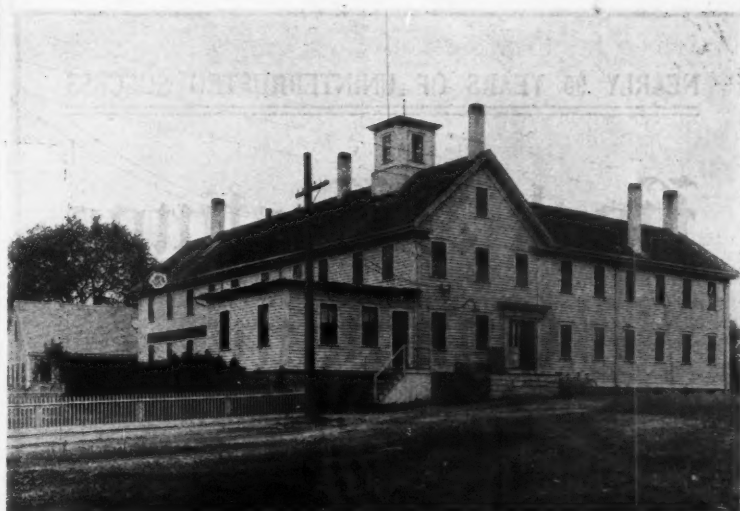
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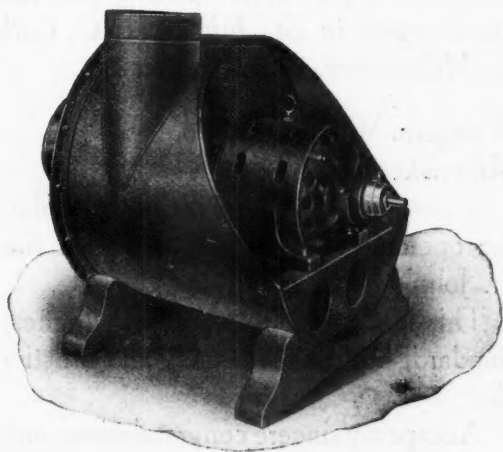
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